DOCUMENT RESUME

ED 480 599 SO 035 272

TITLE	Secret World of the Forbidden City: Splendors from Imperial China, 1644-1911 and Change and Continuity: Chinese Americans in California. Exhibition Information and Curriculum Guide for Teachers Grades 2-11.
PUB DATE	2000-00-00
NOTE	101p.; Prepared by the Oakland Museum of California Education Department. Color transparencies may not reproduce adequately.
AVAILABLE FROM	Oakland Museum of California, 100 Oak Street, Oakland, CA 94607-4892. Tel: 510-238-2200; Web site: http://www.museumca.org/exhibit/exhib_forbiddencity.html.
PUB TYPE	Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01/PC05 Plus Postage.
DESCRIPTORS	Area Studies; *Art Education; *Chinese Americans; *Chinese Culture; Curriculum Enrichment; Educational Resources; Elementary Secondary Education; Exhibits; Foreign Countries; Global Education; *Museums; State Standards; *Visual Arts
IDENTIFIERS	California; *China; *Chinese Art; Chinese Civilization; Cultural Resources

ABSTRACT

The materials in this curriculum guide were designed to prepare teachers and students in grades 2-11 for the "Secret World of the Forbidden City: Splendors from China's Imperial Palace 1644-1911" exhibition at the Oakland Museum of California Education Department, to inform teachers and students about Imperial China, and to illuminate the continuing traditions of U.S. Chinese people in California. The guide includes a detailed table showing grade level recommendations and connections to the State of California Content Standards and Visual Arts Framework. It is divided into five sections: (1) consists of two activities that teach general techniques and strategies for learning from objects and artworks; (2) gives historical information relevant to the exhibition period and color transparency photos of selected objects from the exhibition, divided into the themes of the exhibition; (3) contains follow-up activities (English/language arts, history/social science, and visual arts) based on aspects of life in Imperial China; (4) highlights the Chinese experience in California and emphasizes the traditional practices kept alive by Chinese immigrants and contains interdisciplinary lessons which follow the background information; and (5) presents background information on China's history, religions, accomplishments, and culture. Follow-up questions are provided for older students to read on their own and then discuss the questions as a group. An appendix contains a Chinese pronunciation guide, glossary, selected bibliography, and guide evaluation. (BT)

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Secret World of the Forbidden City: Splendors from Imperial China 1644-1911

and

Change and Continuity: Chinese Americans in California

故宮珍寶

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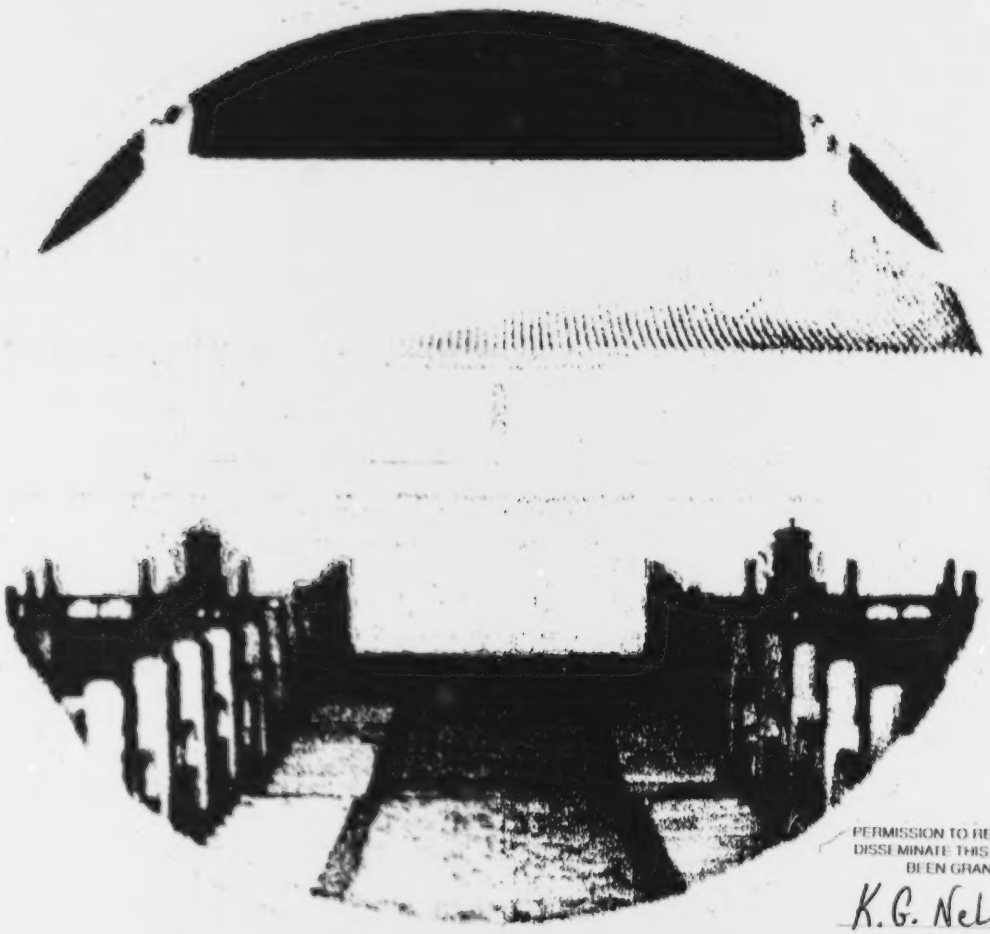

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EXHIBITION INFORMATION AND CURRICULUM GUIDE FOR TEACHERS GRADES 2 –11

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Secret World of the Forbidden City: Splendors from Imperial China 1644-1911

and

Change and Continuity: Chinese Americans in California

Curriculum Guide for Grades 2-11

Oakland Museum of California
Education Department

ABOUT THIS GUIDE

The materials in the guide are designed to prepare teachers and students in grades 2 through 11 about ***Secret World of the Forbidden City: Splendors from China's Imperial Palace 1644-1911*** exhibition at the Oakland Museum of California, to inform teachers and students about Imperial China, and to illuminate the continuing traditions of Chinese Americans in California.

GOALS- These include:

- Students will learn about the people of Imperial China, their cultures, history, religions, artifacts, etc.
- Students will identify connections between Imperial China and California history.
- Students will learn aspects, such as history, hopes, and expectations, homeland connections, struggles, and achievements of immigrant populations from China.

HOW TO USE THIS GUIDE- Teachers should identify and use materials in this guide appropriate to their students' grade levels and interests. The guide is divided into five sections: (Note: following the Table of Contents is a detailed table showing grade level recommendations and connections to the State of California Content Standards and Visual Arts Framework.)

- **Section A** consists of two activities that teach general techniques and strategies for learning from objects and artworks. Teachers should use these activities before viewing the transparencies in Section B and before visiting the museum.

- **Section B** gives historical information relevant to the exhibition period and color transparency photos of selected objects from the exhibition. The information is divided into the themes of the exhibition. (See following page for the list of themes.)

- **Section C** contains follow-up and activities based on aspects of life in Imperial China. There are English/Language Arts, History/Social Science, and Visual Art lessons.

- **Section D** highlights the Chinese experience in California and emphasizes the traditional practices kept alive by immigrants from China. English/Language Arts, History/Social Science, and Visual Art lessons follow background information. The CA state symbol on various lessons indicates "Change and Continuity: Chinese Americans in California."

- **Section E** presents background information on China's history, religions, accomplishments, and culture. Follow-up questions are provided so older students can read this information on their own and then discuss the questions as a group. For younger students this information may not be appropriate in full; however, teachers can discuss relevant information with students.

- **Section F** is the appendix with a Chinese pronunciation guide, glossary, selected bibliography, and guide evaluation.

ABOUT THIS EXHIBITION

The ***Secret World of the Forbidden City: Splendors from China's Imperial Palace 1644-1911*** exhibition is the largest collection of objects ever to come to the United States from the Palace Museum in Beijing. The treasures of the Qing Dynasty, with stunning works of art crafted in gold, silver, precious stones, jade, rare woods and silks, will be on display beginning October 14, 2000 through January 24, 2001.

HISTORY- The Manchus, originally from Siberia, settled in northeast China, and marched an army of 169,000 men across the Great Wall as the Ming Dynasty in China weakened. In 1644, the first Manchu emperor of the Qing or "pure" dynasty moved into Beijing's palace, the Forbidden City.

THEMES- The exhibition is divided into eight different themes, illuminating imperial life during the Qing Dynasty. The themes are as follows: *(Page numbers correspond to Section B of this guide.)*

AFFAIRS OF STATE: THE THRONE ROOM (Page 17)	IMPERIAL DRESS (Page 21)
THE EMPEROR AS SCHOLAR: THE STUDY ROOM (Page 18)	RELIGION IN THE FORBIDDEN CITY (Page 23)
THE IMPERIAL DINING ROOM (Page 19)	ARMS AND ARMOR OF THE EMPEROR (Page 24)
THE EMPEROR'S BEDROOM (Page 20)	LEISURE TIME ACTIVITIES OF THE IMPERIAL FAMILY (Page 25)

At Left: *Cloisonné Enamel Connected Vase Decorated with Children at Play,* Reign of Emperor Qianlong, 1736-1795

"There is no land on earth that is not the Monarch's, nor are there people within its boundaries who are not his subjects"
According to the *Shijing*, China's earliest collection of poetry compiled by Confucius.

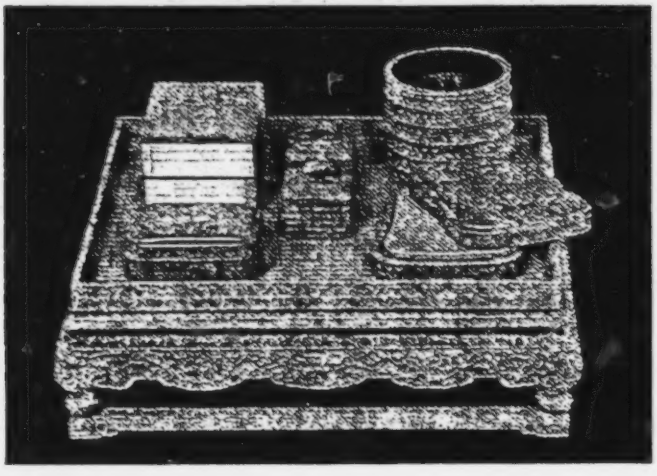
DIRECTOR'S FOREWORD

The new millennium's yardstick to measure human progress will be the success of our relations among nations. Those countries most highly "evolved" will be those who form partnerships, who share their cultural resources, who enter into economic ventures together, and who work toward environmental preservation and conservation with the mutual goal of making this a better world. This goal of sound international relations is even more critical as global immigration reaches new levels- we are no longer isolated from one another and must recognize our interdependence.

Perhaps there is no better way to greet the new millennium than with this important milestone in the history of Chinese and American cultural exchange- ***Secret World of the Forbidden City: Splendors from China's Imperial Palace***. The Oakland Museum of California is honored to be one of only three U.S. venues for this marvelous and much-awaited exhibition. As the only museum anywhere devoted solely to the art, history, and environment of California, we have come to know that we are primarily about the *people* of California. It is therefore perfectly appropriate for us to showcase precious objects and stories from China's Imperial Palace, for these are part of the rich artistic and cultural heritage of the many Chinese in California.

We see this exhibit strengthening the friendship between China and America and applaud the Palace Museum in Beijing and the Bowers Museum of Cultural Art in Santa Ana for their foresight and persistence. We also see this exhibit serving the relationship between the Oakland Museum of California and the Chinese community in the Bay Area and beyond. Many Chinese families are new to America, but many are descended from those first adventurers (20,000 in 1852 alone) who arrived during the California Gold Rush. It has been said that "California is America, only more so." We thank the Chinese and Chinese Americans for making California the dynamic place that it is: enriching our lives and infusing our culture with new ideas and talents. Seeing the artistry in this exhibit will convince you this is so.

Dennis M. Power, Ph.D.
Executive Director
Oakland Museum of California



At Right: *A Set of Red Lacquer Writing Tools*, 18th Century.

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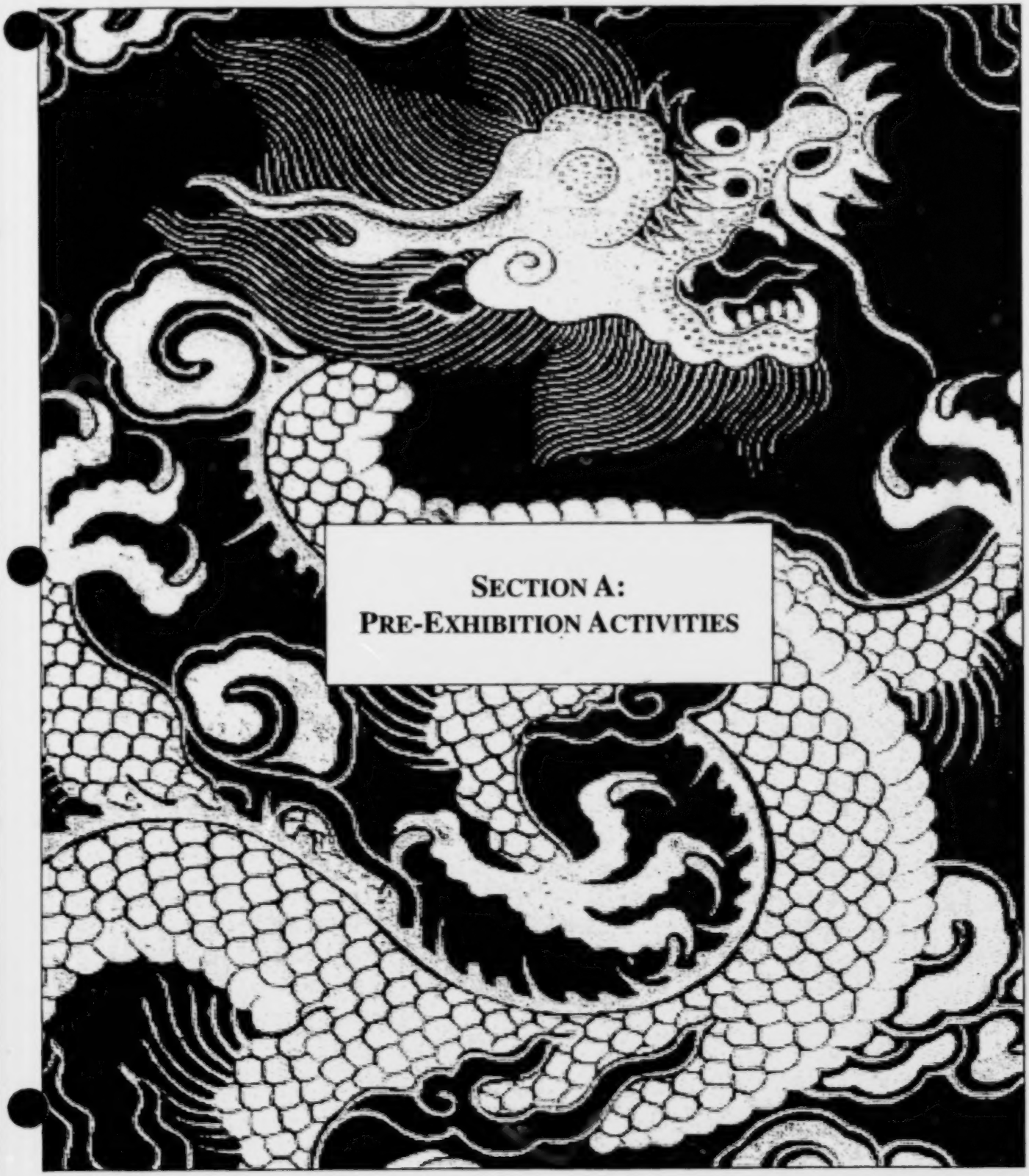
† *State of California History/Social Science Content Standards Grades K-12*
* *Visual and Performing Arts Framework for California Public Schools Grades K-12*
** *English-Language Arts Content Standards for California Public Schools Grades K-12*



SECTION A: PRE-EXHIBITION ACTIVITIES

PRE-EXHIBITION ACTIVITIES
Activity 1: How Objects Tell Stories

All Grades

OBJECTIVE AND SUMMARY OF ACTIVITY

Students learn the importance of historical collections and that objects give us information about the past and the people who made and used them by "reading artifacts" (answering questions based on observation) for meaning.

RATIONALE FOR ACTIVITY

This activity is designed to introduce students to the ways information can be gleaned from artifacts. Students will also begin to understand the choices a museum makes when installing an exhibition, which has relevance both for a museum visit and to any class exhibition project.

MATERIALS

For the warm-up: An object from China that is not readily identifiable to most students.
Example: calligraphy brush, chopsticks, bamboo steamer, folding fan, blue/white table ware
For the activity: Five everyday objects that have something in common with each of the others.
Example: toothbrush, toothpaste, cleaning brush, shampoo, dental floss

WARM-UP Show and pass around the object students might not recognize. Discover what the artifact is by asking questions to discover the history of the object. Ask:

Who	might have used it?	**Where**	did it come from?
What	materials is it made from?	**Why**	is it shaped this way?
When	was it made?	**How**	is it used?

Follow-up these questions by asking students, "How can you tell…it is made from/was used by?"
Explain to the class that these are the kinds of questions curators ask and answer when they are choosing objects for an exhibition. Curators decide what groups of objects best support the theme of the exhibition or tell the history or story they want to share with others.

ACTIVITY PROCEDURE

1. Place the five objects on view. Tell students they will be creating an exhibition and need to choose three of the five objects to use for their exhibition.
2. As a class, have students determine what the objects have in common. Write answers on the board or chart paper for students to refer to later.
3. In small groups, have students decide which objects they will use. Each group will write or share with the class a sentence that explains the exhibition theme they have chosen. Example: Things you find in the bathroom.
4. Have each group make a list of or describe (or draw) additional objects they would use in their exhibition to explain the theme they have chosen. Remind them that photographs, interviews, maps, etc., are objects/artifacts also.
5. As a class, share all the exhibition ideas. Write them on the board or chart paper for later use.

Variations:

For younger students assign the exhibition theme to the class.
For older students use five objects from China that may be identifiable to students. Ask them to conduct the same exercise choosing a theme related to the objects. Example: things made of bamboo, found in a Chinese kitchen

PRE-EXHIBITION ACTIVITIES
Activity 2: Learning How to Look At Art

All Grades

OBJECTIVE AND SUMMARY OF ACTIVITY

Students will acquire techniques for looking at art and extracting meaning from objects by asking questions based on their prior experience and what they see.

RATIONALE FOR ACTIVITY

This activity is designed to introduce students of all ages to a method of looking at art and objects in a way that uses the students' knowledge with the teacher serving in the roles of facilitator, paraphraser, and validator of student responses. Students will gain confidence in viewing, discussing, and commenting about art. Also, teachers may choose to conduct this activity in small groups to allow for more student participation and comfort.

Many objects in the exhibition contain details with people doing various activities. By using objects that contain potential stories that students might relate to, the object or piece will be more approachable and easier to discuss. All age groups can benefit from this exercise in preparation for attending the exhibition and viewing objects. Remember, the main goal is to have students actively exploring the picture and expressing what they make of it.

The inquiry based approach used in this activity has been developed by researchers as a method for increasing the ability of beginning viewers to make sense of art and to express themselves. The process is called *Visual Thinking Strategies*. More information on the process can be found at: <www.vue.org>

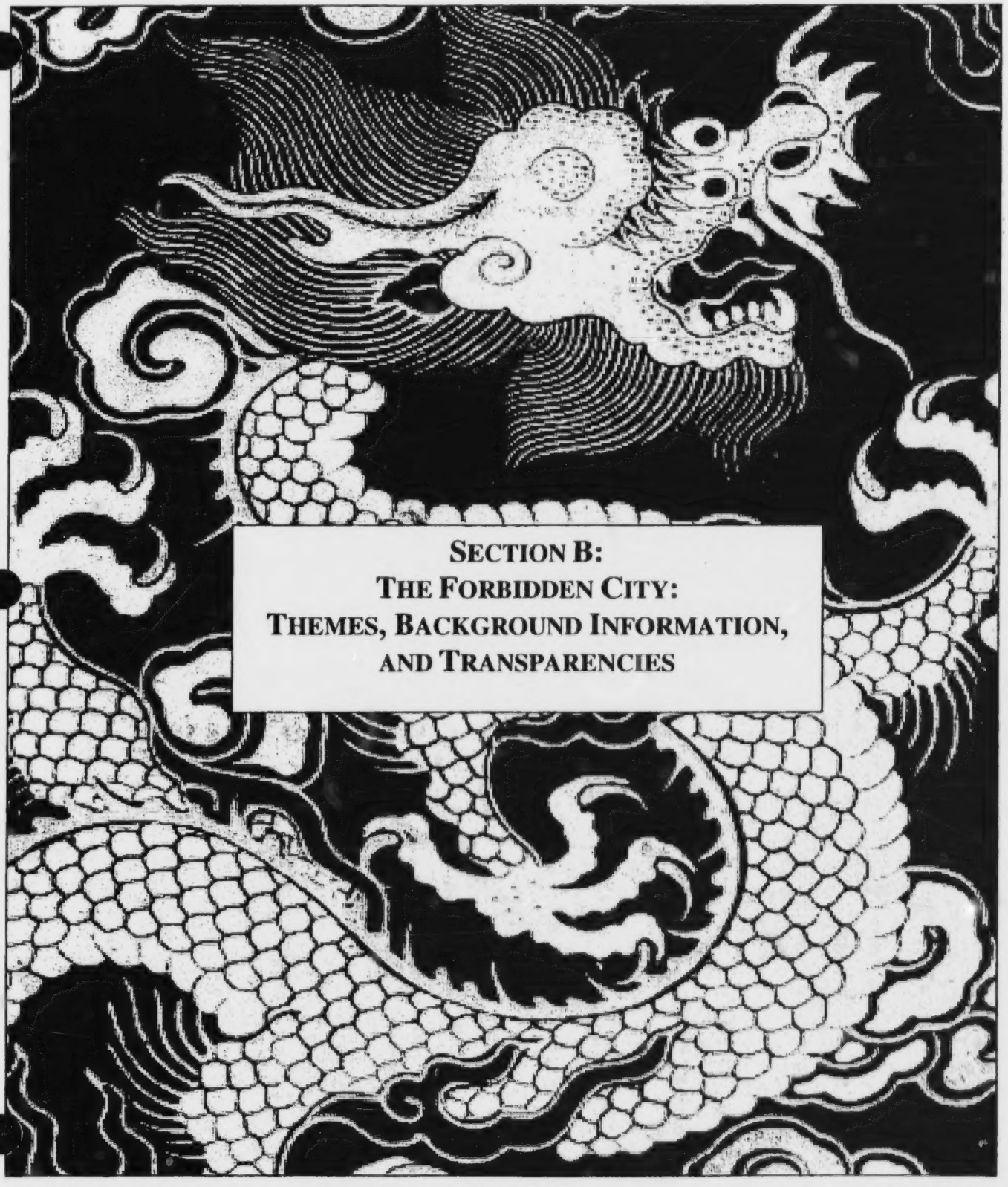
MATERIALS

Color transparency from this curriculum, preferably an object that may show a story.

Example: *Scroll Painting on Silk of the Emperor Qianlong Inspecting Troops,* Transparency 3 or *Portrait on Silk of Emperor Yongzheng's Concubine at Leisure (with a European Clock),* Transparency 11

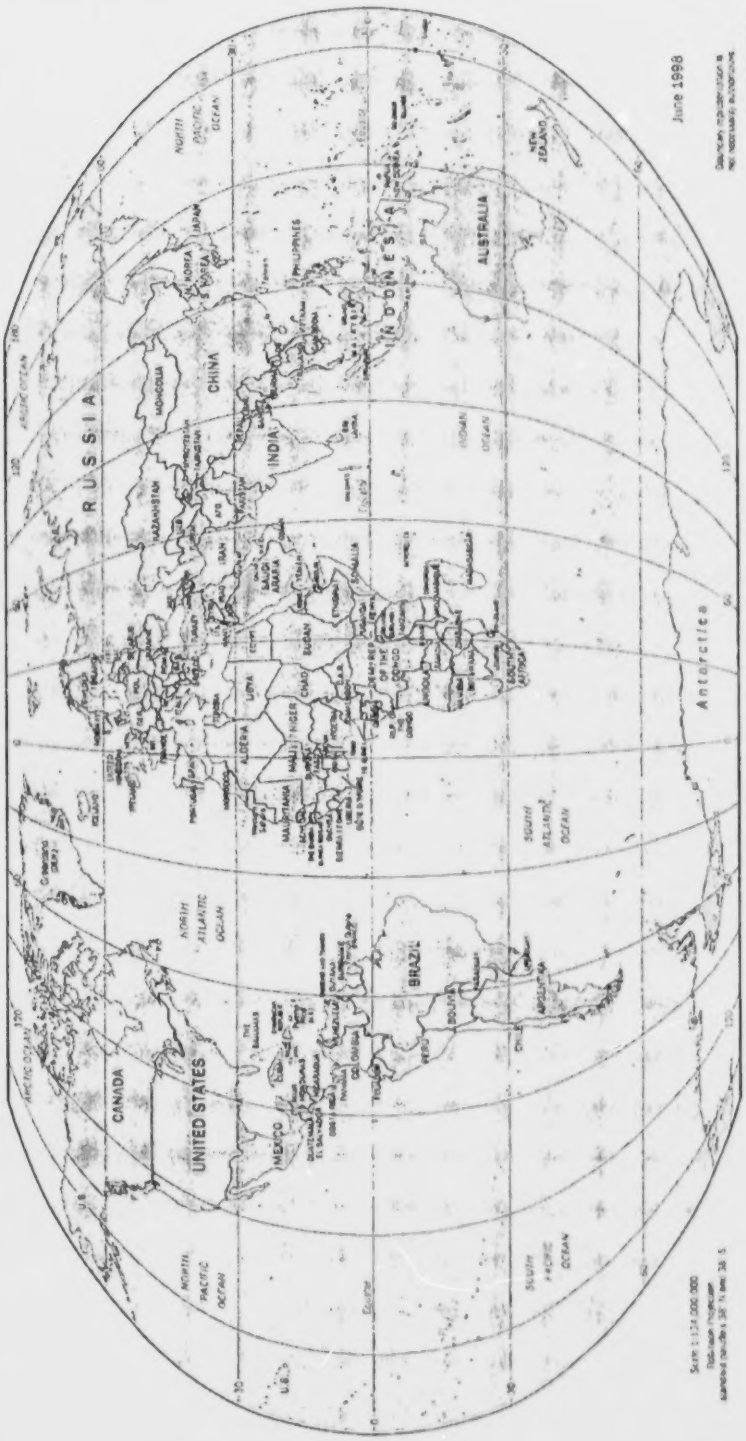
ACTIVITY PROCEDURE

1. Place the transparency on the overhead screen. Ask the students to look at the picture silently for one minute.
2. Ask students to describe what they see. (Say, "Tell me what you see.")
3. Listen to and acknowledge students' responses and ask for clarification where needed. (Say, "What do you see that makes you say that?")
4. Paraphrase students' responses. ("So, you're saying that...")
5. Refrain from providing information about the picture. Try not to tell students whether an observation is right or wrong. Remember the main goal is to have students looking at the picture and expressing what they see and make of it. Also have them justify what they see. Which clues in the picture support their responses. ("What do you see that makes you say that?")
6. Teacher can also encourage or allow for students to "piggyback" or respond to their classmates' comments.
7. Continue to solicit responses by asking students, "What more do you see going on here?"
8. When responses are exhausted, summarize salient responses and try another picture if you wish. Praise/validate students for their responses/participation, especially if they are new to this process.



SECTION B:
THE FORBIDDEN CITY:
THEMES, BACKGROUND INFORMATION, AND TRANSPARENCIES

WORLD MAP



1.0
WORLD
1998

MAP OF MODERN DAY CHINA

5.1
CHINA
1996

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HISTORY OF THE FORBIDDEN CITY

The Forbidden City, standing at the very heart of Beijing, is China's largest and most well preserved palace complex. For nearly five hundred years, from the 15th century to the early 20th century, the Forbidden City was the actual and symbolic seat of imperial power. It was called the Forbidden City because no one went in or out without permission. In 1925, the Chinese established the Palace Museum within the Forbidden City. It is a living monument to China's tradition of imperial architecture and is now a museum of priceless treasures that documents more than 500 years of Chinese history. The items on display in the exhibition are from the Palace Museum collection.

Facts about the Forbidden City:

- Built under the reign of Emperor Yongle in 1407
- 999 Buildings within the walls of the city
- 9,999 Total rooms within the walls of the city
- Covers 7,747,200 square feet (the size of 175 football fields)
- Layout based on Chinese cosmic diagram of the universe defining north-south and east-west axes
- At one time as many as 9,000 people lived there
- Surrounded by four towers, high walls, and a deep moat
- 24 Rulers from the Ming and Qing (pronounced: Chee-ing) Dynasties resided in the city
- Served as the administrative and ceremonial center for affairs of state during Ming and Qing Dynasties

(See glossary for significance of nine "9".)

Between the fifteenth and early twentieth century the city was filled with gifts to the emperor and confiscations from military campaigns. *Many of these are included in the exhibition:*

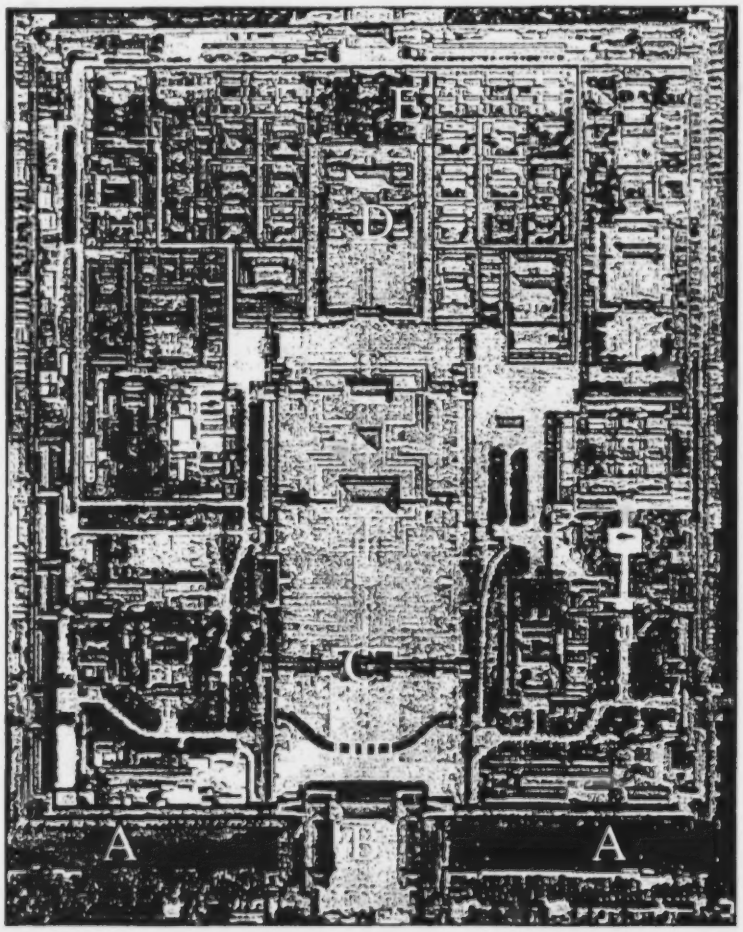
- carvings of jade, ivory, and scented wood
- vessels of gold and bronze
- porcelain receptacles of every conceivable shape and size
- embroidered fabrics and silks from imperial looms
- intricate mechanical toys and bejeweled watches from Europe's finest craftsmen
- portraits of ancestors and distinguished ministers and generals
- painted panoramas of the imperial army's greatest battles or the emperors' grandest tours across the realm
- rugs of wool and silk
- incense burners
- rich wall hangings and gleaming furniture

Think About It!
Compare the size of your school to the size of the Forbidden City:

- How many rooms does your school have?
- How many rooms does the Forbidden City have?
- Which has more? By how many?

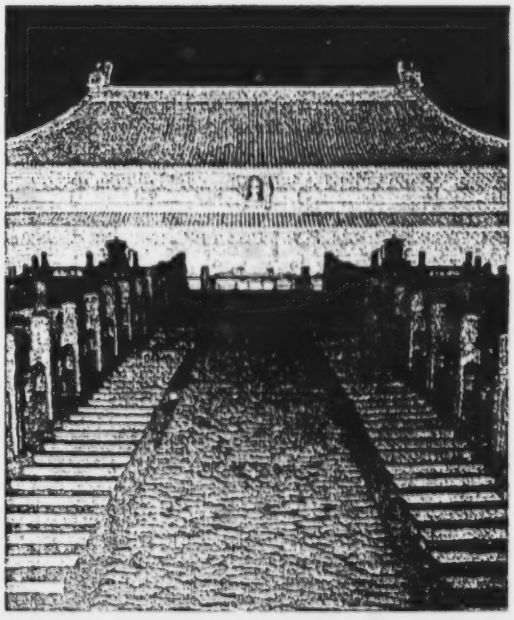
- What is the size of your school?
- What is the size of the Forbidden City?
- Which is larger? By how much?

TRANSPARENCY 1: At right, *Aerial View of the Forbidden City*



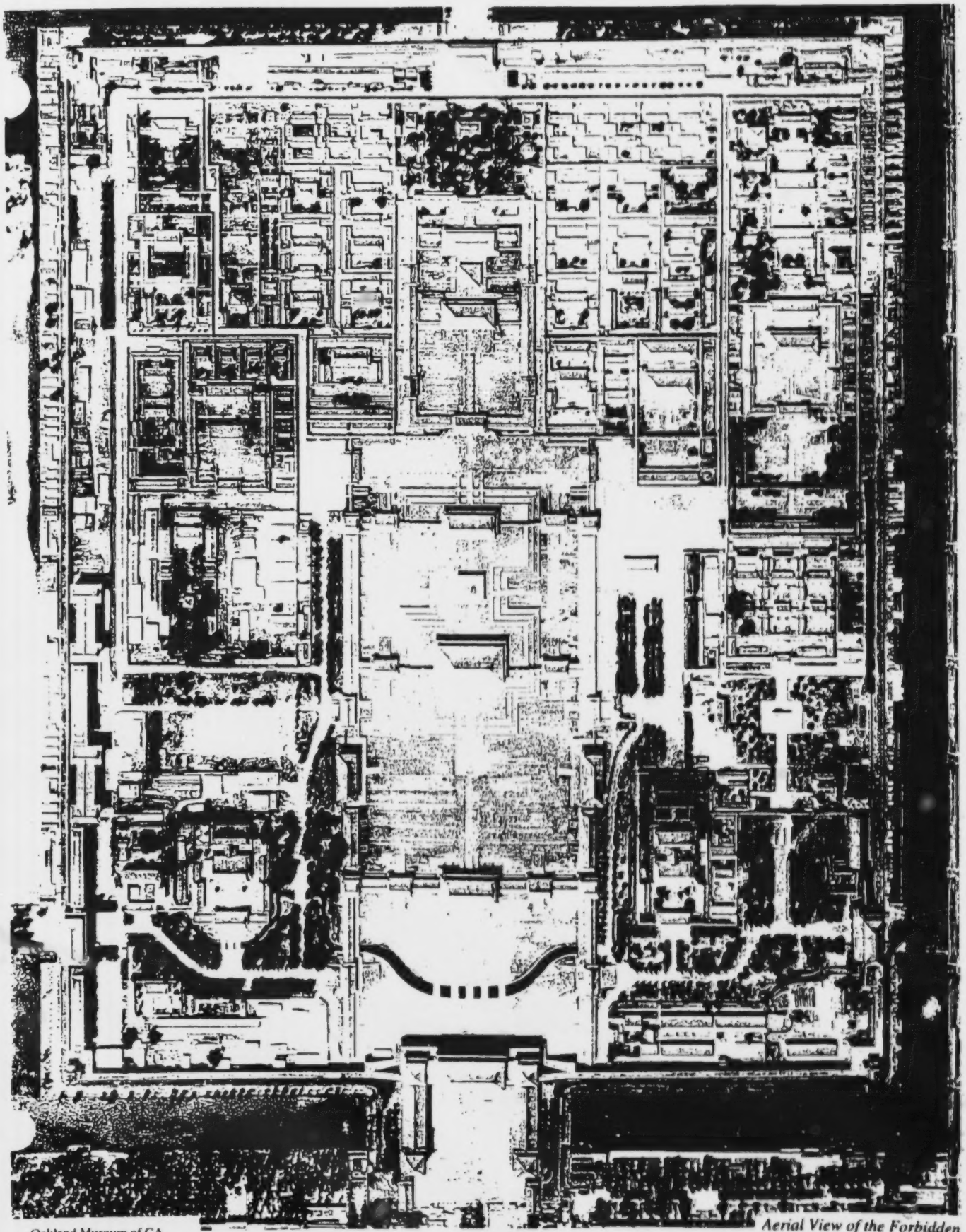
Show students the following architectural features.

A: ***The moat***- surrounds the Forbidden City.
B: ***The "U" shaped gate***- has three entrance doors. Only the emperor, his empress on her wedding day and the three winners of the civil service exam on their way out after accepting their recognition, may use the door.
C: ***The Gate of Supreme Harmony***- leading to the largest courtyard, where state banquets and ceremonies were held.
D: ***Private apartment***- reserved for the emperor.
E: ***Artificial mound in the Imperial Garden***- the only place where one could see out of the Forbidden City.



Architecture in the Forbidden City
In the ceremonial areas of the Forbidden City, doors, steps, and access ramps, like the one pictured on the left, are always uneven in number. The emperor would be carried in a covered sedan chair over this central passageway which was reserved for him. It is made of a white marble slab, sculpted with dragons, the symbol of imperial power. This slab is 54 feet long and was installed by Emperor Qianlong (1736-1795), the fourth Qing ruler .

At Left: *Hall of Supreme Harmony at Night*



Aerial View of the Forbidden City, Collection of the Palace Museum

THE ROLE OF THE EMPEROR IN THE QING DYNASTY

Qing Dynasty Emperors

Following the decline of the Ming Dynasty, the Manchus occupied Beijing and conquered China. The majority of the Chinese population found themselves under foreign rule for the next three centuries. The Qing Dynasty emperors were Tungusic Manchus, descended from the Jurchen horsemen who occupied the region northeast of China. The Manchus successfully held on to their power by adopting Chinese customs while maintaining the Manchu language and style of dress and preserving their superior horsemanship.

The Emperor's Role

The emperor was regarded ruler of both earthly and heavenly realms. His roles included magistrate, judge, scholar, family patriarch, supreme military commander, and "The Son of Heaven," for he was said to have a mandate from Heaven to rule over all creation. The imperial structure was based on a patriarchal hierarchy.

About Kangxi, the Second Qing Emperor

Kangxi (pronounced Kong-Shee), the second Qing emperor, ascended the throne at age 7 and ruled for 60 years (1662-1722). China prospered under his rule, for he brought many native Chinese into his Manchu administration, encouraged crafts and commerce, and limited the amount of taxes that farmers had to pay, thus enabling them to grow richer.

Kangxi followed Chinese customs and showed great admiration for Chinese culture, especially literature. He commissioned the publishing of encyclopedias and literary anthologies and employed numerous scholars. He welcomed Catholic missionaries from the West for their scientific knowledge and their religion. He used their knowledge of mathematics and astronomy to improve the calendars the Chinese people used to tell them when to plant and when to harvest.

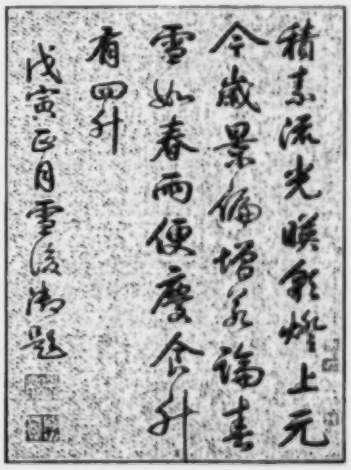
About Qianlong, the Fourth Qing Emperor

Qianlong (pronounced Chee-an-lu-ong), ruled for 59 years. During his reign (1736-1795), China reached its cultural, artistic, and military peak. Qianlong consolidated Manchu control over Chinese territory and further extended its borders, ruling his empire with a combination of diplomacy and force. It was a time of economic prosperity.

Qianlong, Emperor and Scholar

A sophisticated scholar, Qianlong devoted himself to painting and was a great patron of the arts. He had scholars compile and edit all the Chinese writings at the time, classifying some 36,000 books. He loved beautiful objects and regularly visited the palace workshops which produced many valuable works of art such as jade carvings.

Qianlong had excellent calligraphy skills and enjoyed writing poetry to commemorate a visit to a specific place of reflection upon a particular event. Qianlong wrote the poem at right, about a spring snowfall, at the age of forty-eight (in 1758). It is notable, not only for the beautiful poetry but as a fine example of elegant calligraphy.



Above: *Imperial Calligraphy on Paper in Running Style by Emperor Qianlong*, 1758

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Formal Portraits of Emperor's Kangxi and Qianlong

TRANSPARENCY 2: *Portrait on Silk of Emperor Kangxi in Court Robe,* Early 18th century

This portrait looks much like most formal portraits of Chinese emperors. They sit on a similar throne, look directly at the viewer, and wear the same kind of robes. The portraits typically portray the emperor wearing a court necklace resembling Buddhist rosary beads. Unlike European style portraits of the same period that emphasized individuals physical characteristics, the only part in Chinese imperial portraits that is different is the face itself. It is the only place where the emperor's personality shows. The importance in the painting is placed in the symbols of the emperor's power: his robe, hat, and throne, rather than his individual personality.

TRANSPARENCY 3: *Scroll Painting on Silk of Emperor Qianlong Inspecting Troops,* 18th Century

This is a portrait of Qianlong on horseback reviewing his troops. The Emperor wears ceremonial armor, covered in yellow silk, the emperor's own symbolic color. His face and the background are painted in the Chinese style, but the horse and the emperor's pose are distinctly European. The European influence on the painting suggests that it was painted by Father Guiseppe Castiglione, a Catholic missionary whose scientific knowledge, painting, and architectural skills were admired by Qianlong. While Castiglione *may* have done much of this painting, it would have been sacrilegious for anyone not Chinese to paint the emperor's face.

Think About It!

Look carefully at these two portraits.

- What do these portraits tell you about these emperors?
- In what ways are the portraits the same? In what ways are they different? Why?
- How are important figures portrayed today? Where do they sit? What do they wear?

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Portrait of Emperor Kangxi in Court Robe, 18th C., Palace Museum Collection

Painting of Emperor Qianlong Inspecting Troops, 18th C.,
Palace Museum Collection

EXHIBITION SECTION: AFFAIRS OF THE STATE: THE THRONE ROOM

The Throne Rooms

There were many throne rooms in the Forbidden City from which the emperor conducted affairs of state. Major ceremonies were conducted in the more magnificent halls, such as the Hall of Supreme Harmony and the two adjacent halls, the Hall of Middle Harmony, and the Hall of Preserving Harmony. Routine business could be carried out in smaller throne rooms or in the private apartments of the inner court, such as the Palace of Heavenly Purity or the Hall of Mental Cultivation.

Visiting the Emperor

A military governor might be invited to attend an audience with the emperor. He and the other visitors would enter in the order of their rank and distinction and would kowtow (kneel on the floor and strike their foreheads on the ground three times) before the emperor to show respect. Visitors grew fearful of the emperor and lost their arrogance when they entered the throne room. If the emperor was seated on his throne when the visitor entered, that visitor might not see the emperor clearly. A thick veil of smoke from incense often isolated him from the view of visitors.

Surrounded by Symbols

Auspicious symbols, as well as practical items such as fans, surrounded the emperor to protect him from evil spirits and demons.

Think About It!

Using the transparency, look at the throne room displayed below from the exhibition:

See if you can locate the following items and symbols described below that surrounded the emperor's throne.

Why would an Emperor want to be surrounded with good luck symbols?

What symbols would you want to surround you for good luck?

1 ***Dragons***, signifying the majesty of the emperor, adorn a set of incense burners.

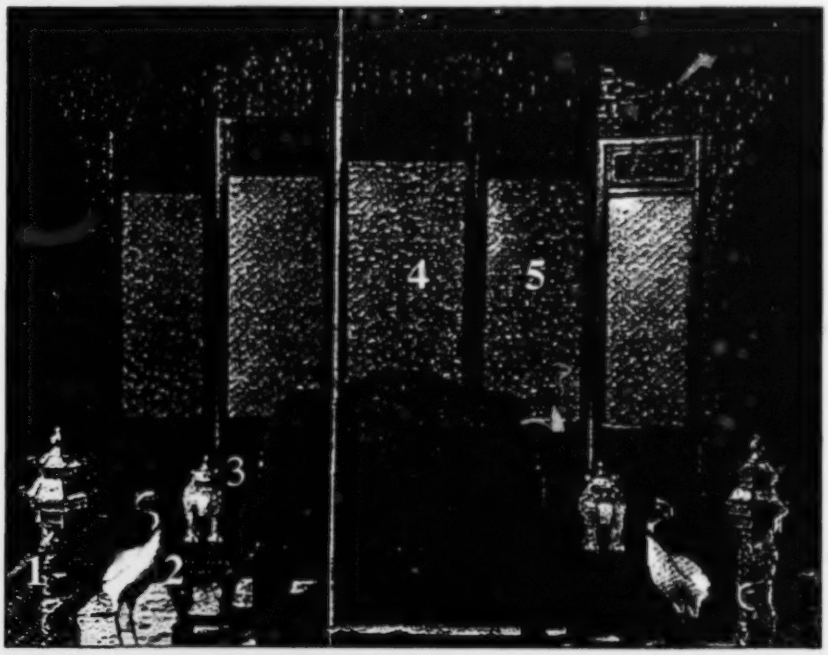
2 ***Cranes***, symbols of good luck and longevity, are depicted in a pair of incense burners.

3 ***Luduan*** (auspicious beast), mythological beasts, which guard the emperor, sit beside the throne.

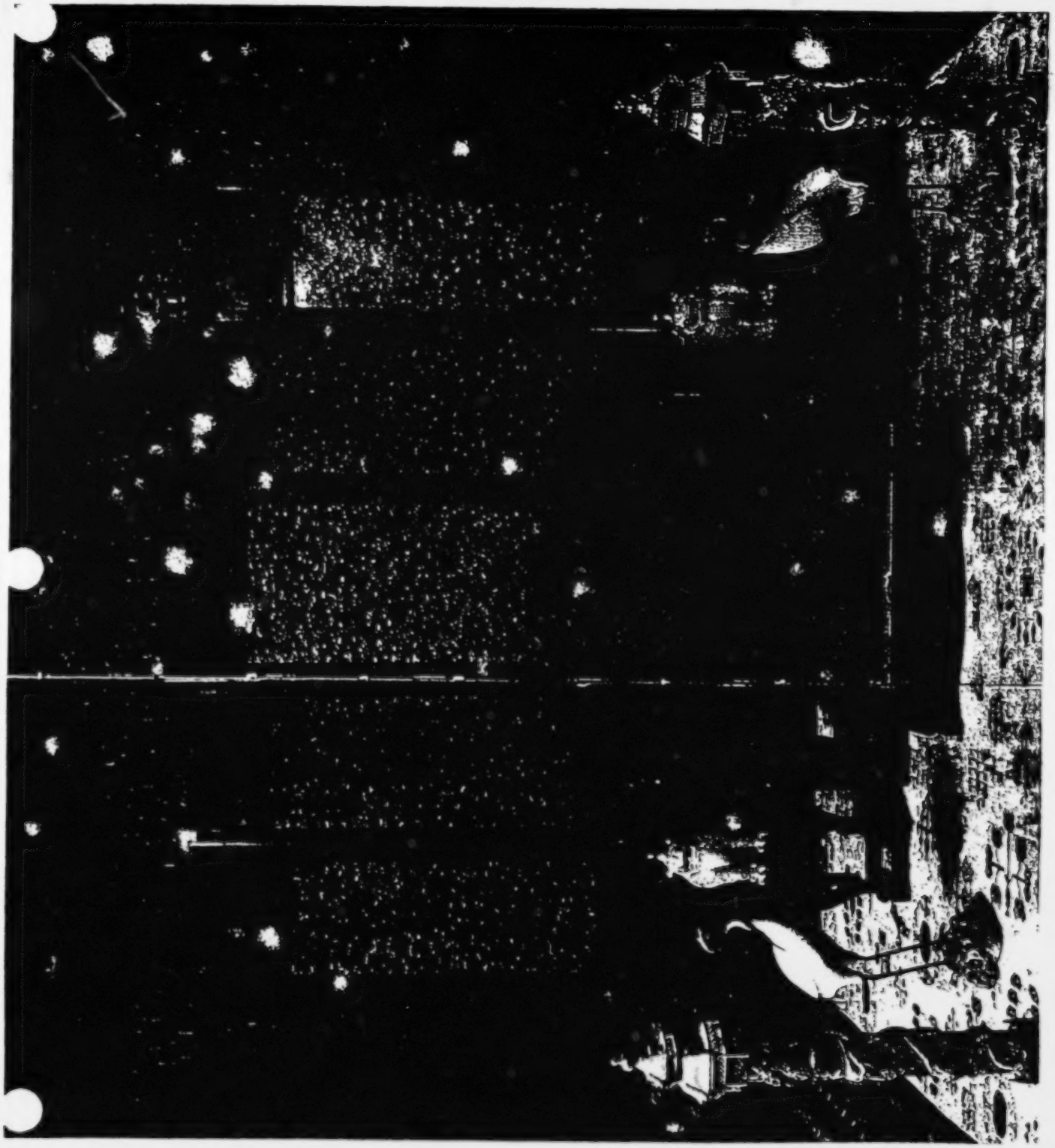
Symbols 4 and 5 will be visible at the exhibition:

4 ***Bats***, symbols of happiness, are carved on a blue enamel screen.

5 ***Clouds***, symbolizing cosmic energy, are carved on a blue enamel screen.



TRANSPARENCY 4: *Throne Room*



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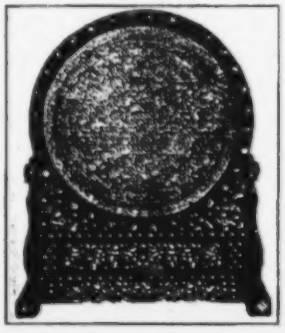
Throne Room, Collection of the Palace Museum

EXHIBITION SECTION:
THE EMPEROR AS A SCHOLAR: THE STUDY ROOM

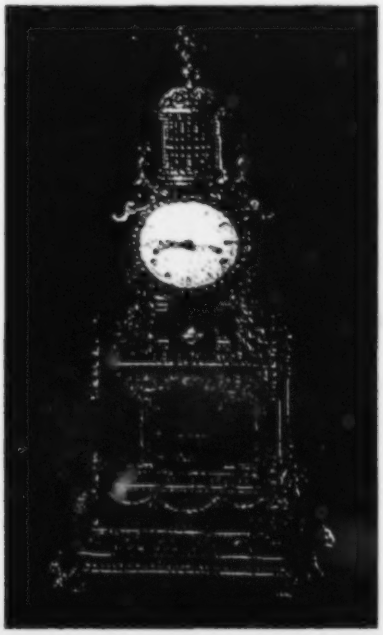
Scholar Emperors

Scholarly pursuits were important to the Qing emperors. Early Qing emperors succeeded in achieving a high degree of knowledge of Han Chinese culture and Confucian philosophy. Some were accomplished painters and calligraphers, while others commissioned scientific ventures. A number of scientific instruments were developed by people working for the emperor and were influenced by both Chinese and Western ingenuity. Among the items revered by the emperors were:

Gilt Copper Astronomical Clock, at right- from the reign of Emperor Qianlong (1736-1795). This clock uses the sun, moon, and stars to calculate time. It is comprised of a meridian, a fixed equator, and a compass. Time is calculated based on the degree of latitude of a particular location. The workshops of the Qing Palace created this clock based on Western systems of geographical measurement combined with ancient Chinese principles and techniques of time measurement.



Red Sandalwood Screen of Astrological Diagrams Inlaid with Shell, at right- From the reign of Emperor Daoguang (1821-1850). This screen reflects the extensive knowledge of the royal astrologers during the Qing Dynasty. It has diagrams of both the southern and northern skies and is marked with Chinese traditional coordinates, including the equator, twenty-eight star constellations and the Milky Way.



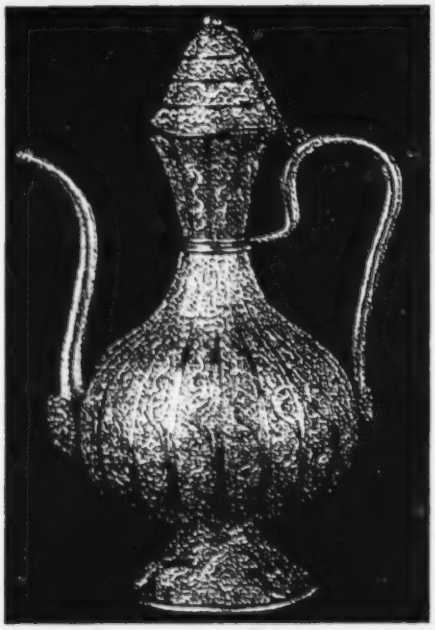
Western Influences

The influence of Western ideas, technology, and style are reflected in a number of items found in the exhibition from the Forbidden City. One role of the emperor was to advise his subjects when the change in seasons occurred and when to plant crops. In order to achieve more accuracy, westerners skilled in making time keeping devices were employed by emperors. The resultant devices were a blend of western artistic style and mechanical ingenuity and Chinese skill.

Note the Western influence on the gilt copper musical clock pictured at left such as the excessive ornamentation, garland, and columns. The clock was made in Guangzhou, China. When the clock was activated, the figures would move, the patterns on the top layer would change, and a melody would play.

At Left: *Gilt Copper Musical Clock Inlaid with Tortoise Shell*, 18th Century

EXHIBITION SECTION: IMPERIAL DINING ROOM



TRANSPARENCY 5:
Gold Teapot with Dragon and Cloud Patterns, 18th Century. This teapot is made of 80% gold (approximately 18 karats), weighing 1615 g.

Imperial Dining

At the Qing imperial court, meals were subject to an elaborate system of dining regulations. The emperor took his meals alone in his private quarters or wherever he happened to be at mealtime. He was served breakfast at dawn, dinner at mid-day, and supper at sunset. The emperor's meals were prepared by the imperial kitchen to the highest standards, and beverages such as milk and tea were served from the imperial tea kitchen.

A Meal fit for an Emperor

Upon his command, the Emperor was presented with a meal that consisted of:

- eight main dishes
- four side dishes
- two or three hot soups
- hot pots
- steamed buns
- rice
- cakes

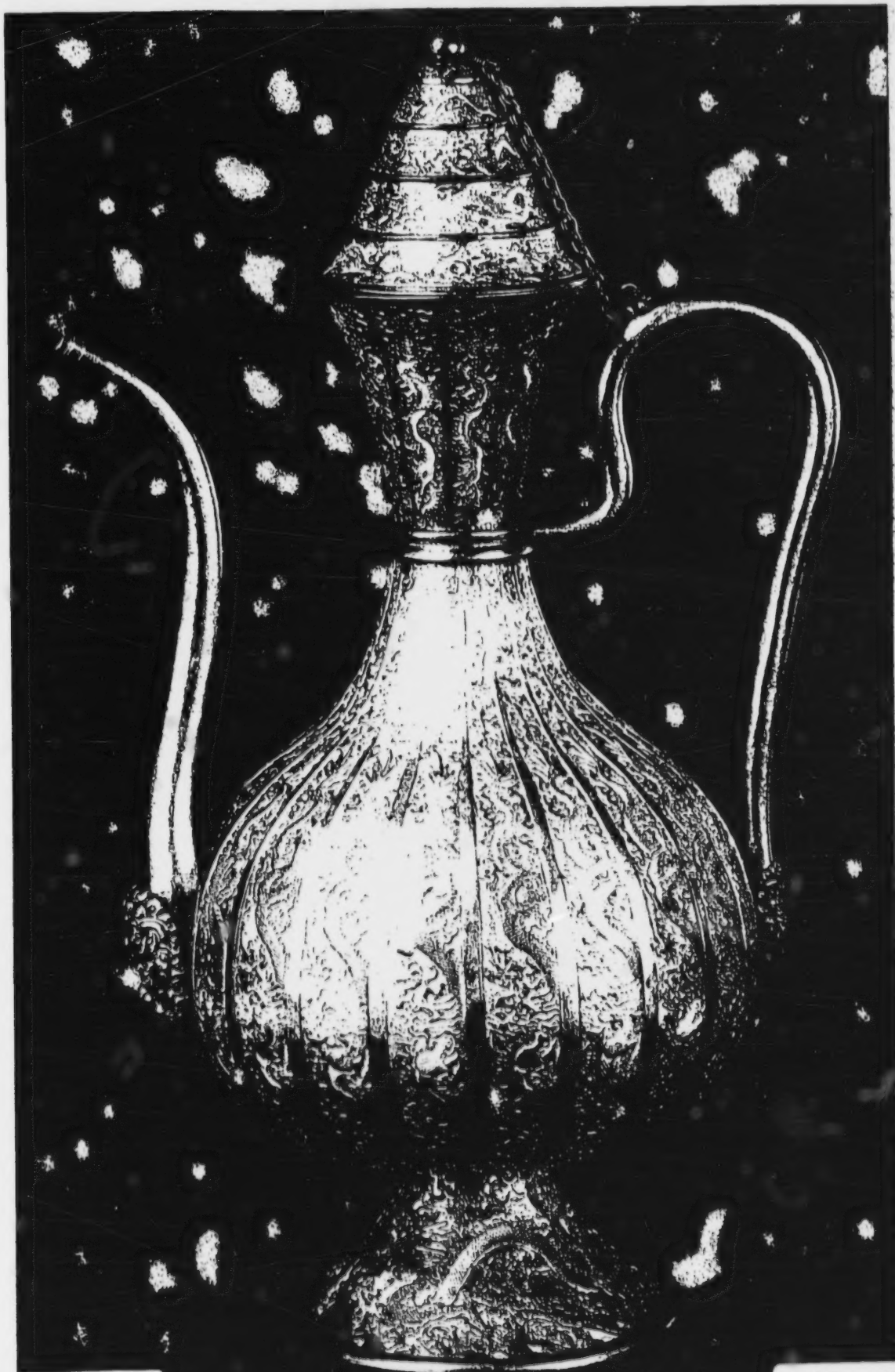
The above dishes constituted a proper balance of meat and vegetable dishes, of savory and sweet flavors, and of soup and bread. Nutritional value as well as flavor, smell, and color were of paramount importance in such main dishes as swallow's nest, duck, chicken, deer, and pork. Herbal teas supplemented the meals for their tonic value.

To insure that the emperor's food had not been poisoned, a small piece of silver was placed in each dish. If it did not change color, the food was safe to eat. In addition, an attending servant tasted each dish. No one was allowed to eat with the emperor unless specifically invited, and the empress and other wives took their meals in their own apartments. Since far more food was served than the emperor could possibly consume, leftovers were given to these other wives and to court officials.

Banquet Meals

When ceremonial meals were served, thousands of people could be served in the Hall of Supreme Harmony and its enormous courtyard. Rank or status determined which color-coded plates, cups, and bowls were used. Vessels of imperial yellow and gold were reserved for the emperor and empress. For the New Year's Eve banquet, the Qing emperors dined in the Hall of Preserving Harmony. Ninety tables, seating two people each, were set with foods and wines.

For an activity based on the above topic see:
Activity 14: Dragon Boat Folk Tale and Festival Dumplings



Gold Teapot with Dragon and Cloud Patterns, 18th C., Palace Museum Collection

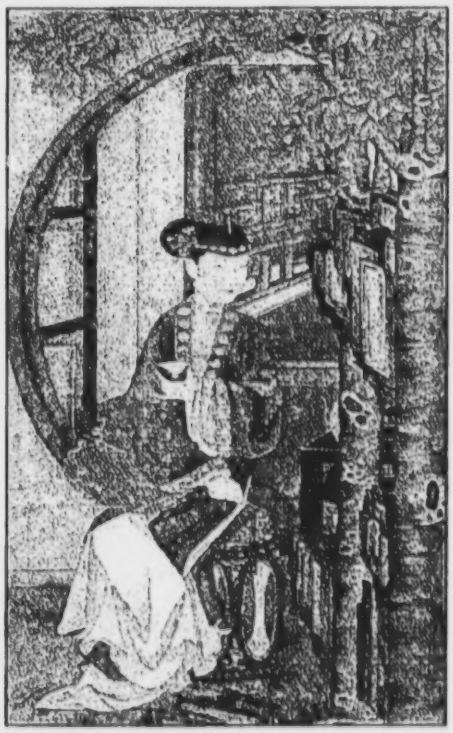
THE EMPEROR'S BEDROOM

Imperial Bed Chamber

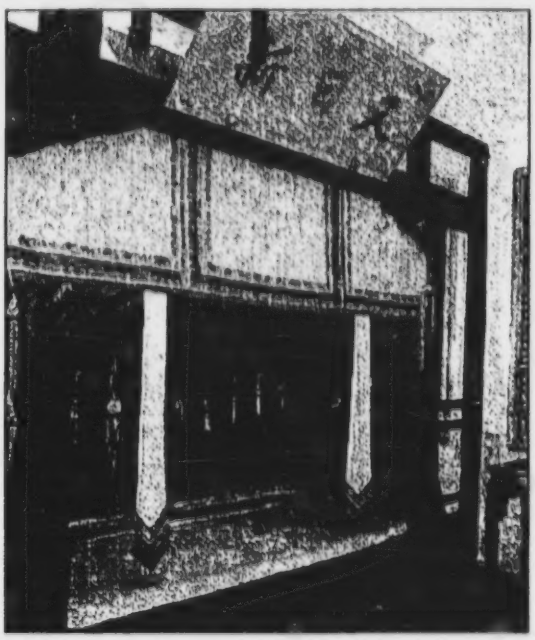
After a light meal at sunset, the emperor customarily prayed by counting the beads on his Buddhist rosary, performed his ablutions (purification), and retired to bed. The imperial bed chambers were furnished with a bed, bed clothes, a bathtub, commode, a mirror, and a clock as well as decorative items such as table screens, and display cabinets with antiques and exotic items.

The Role of Women in the Emperor's Life

According to Imperial law it was acceptable for the Emperor to have more than one wife and many children. The wife of the Emperor was called the Empress. The Empress was the primary wife, the consorts were secondary wives, and the concubines were lesser wives, yet each spent private time with the Emperor. The Emperor slept alone in a separate bedroom from the Empress, consorts, and concubines so that he would not be distracted from the duties of his empire.



At right: *Portrait on Silk of Emperor's Yongzheng's Concubine at Leisure (Drinking Tea)*, 1723-1735

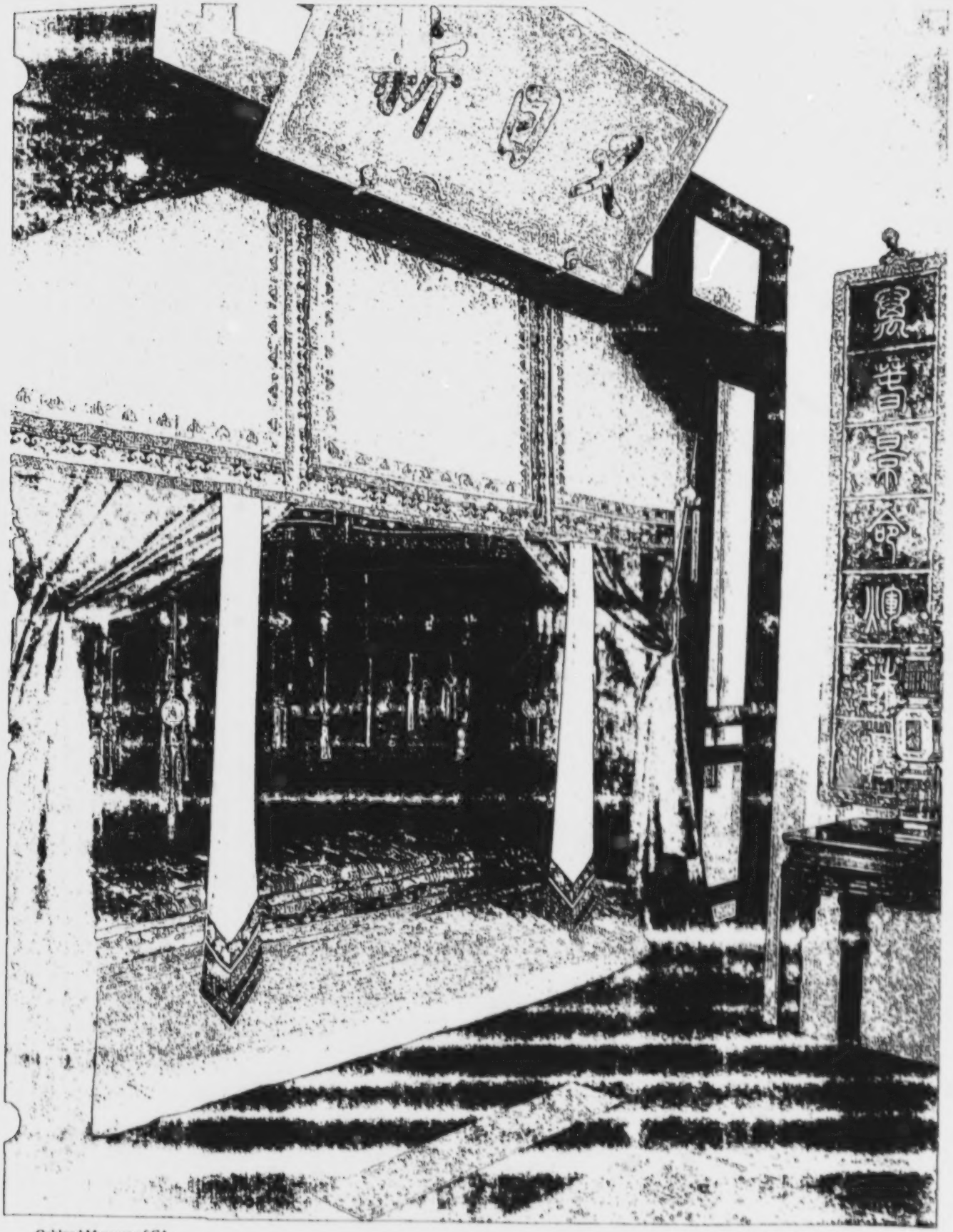


TRANSPARENCY 6: At left: *The Emperor's Bed in the Hall of Mental Cultivation*

Think About It!

Look at the emperor's bed in the Hall of Mental Cultivation:

- How is this bed similar/different to the bed you sleep in?
- What would it be like to sleep in this bed? How can you tell?
- Would you like to sleep in this room? Why or why not?



Emperor's Bed in the Hall of Mental Cultivation, Palace Museum Collection

EXHIBITION SECTION: IMPERIAL DRESS

Clothing of Status

In addition to silk robes of the highest quality, the exhibition highlights imperial dress made from other materials including robes of satin, necklaces of jade, and jewelry of coral and pearls. Once as precious as gold, silk was adorned with symbols of power and beauty. The finest embroideries and silk weavings were reserved for creating robes for the Imperial Court in the Forbidden City. The emperor's robes were embroidered with symbols of his status. The Qing emperors designated the color yellow and the dragon emblem as an exclusive affirmation of their power and used it on numerous objects, including their clothing.

TRANSPARENCY 7: *Emperor's Bright Yellow Satin Court Robe,* 19th Century. This robe was for winter wear.

The Discovery of Silk

The production of silk extends back to 2000 BCE, when it was discovered how to make the silk cloth from the silkworm cocoon. Development and perfection of silk production and embroidery continued throughout Chinese Imperial history. By the Qing Dynasty, silks were embellished with gold, pearls, and precious stones. Qing robes also reflected a change in style from former cuts of robes. Qing robes were redesigned to accommodate the comfort and ease required of the Manchu rulers who remained accomplished horse riders. Robe arms of the Qing Emperors were more narrow than previous robes and a cuff was added, possibly to keep the rider's hands warm while he rode on horseback.

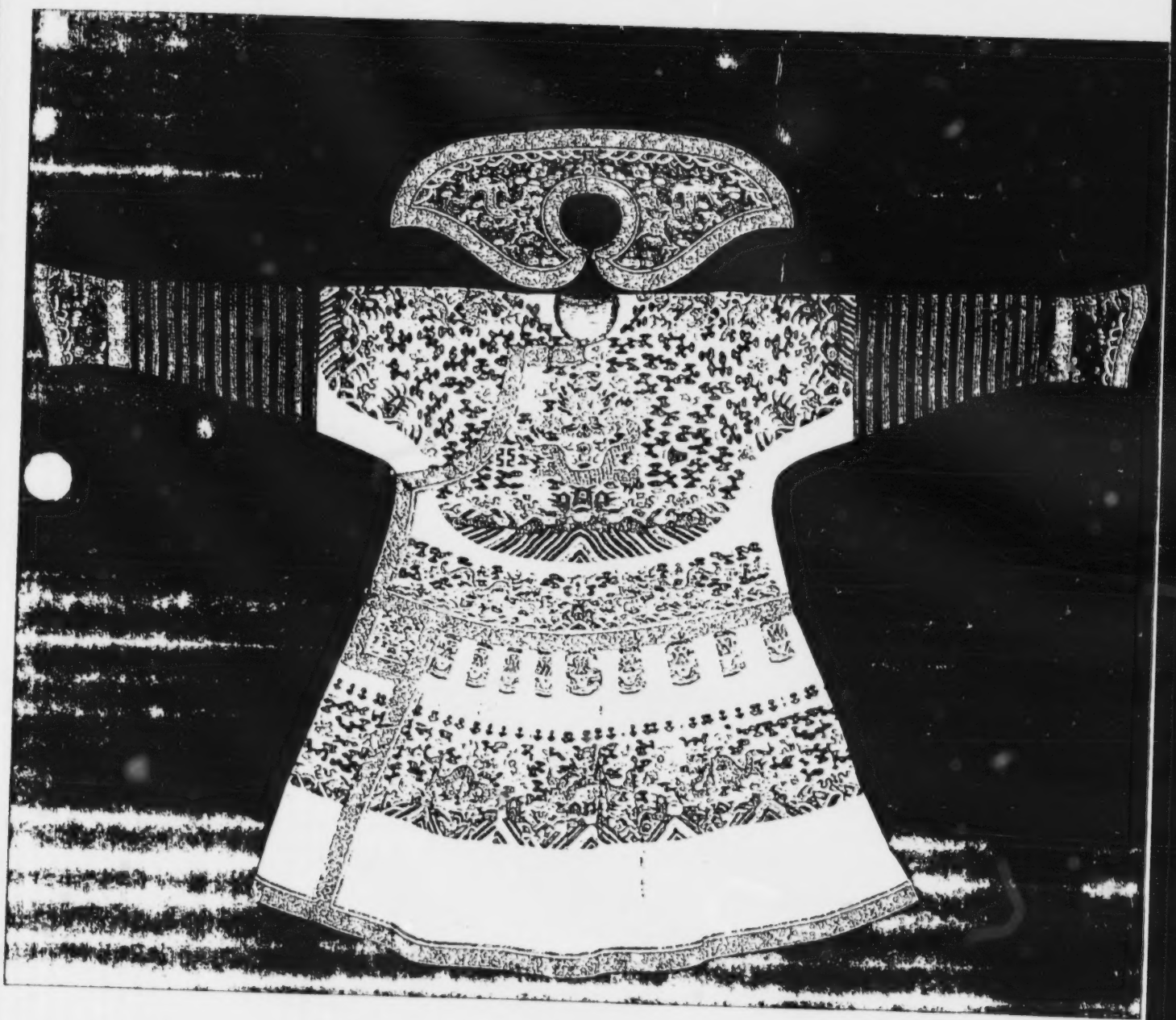
Ceremonial Garments

Designs, colors, and patterns on robes reflected a rich system of symbols used to display the emperor's status. The color yellow was believed to represent the earth, a source of nourishment and life. Yellow robes were reserved for the imperial family. Yet, the emperor wore other colors during particular ceremonies or celebrations. A red robe was worn for the sacrifice to the sun at dawn on the spring equinox and pale blue was worn for sacrifices to the moon during the autumn equinox.

Symbols and Motif on Robes

The dragon motif appears on numerous objects associated with or in view of the emperor. The ancient Chinese believed that dragons were benevolent creatures whose breath turned into clouds and whose power manifested itself in thunder and rain. The formal court dragon robe is called a *jifu* (pronounced: jee-foo). There are always nine dragons on the *jifu*, with the ninth hidden under the fold-over front; nine is an auspicious number denoting virility and power.

The design of the court robe represents a diagram of the universe with four elements- *water, earth, air, and heaven*. Diagonal stripes on the hem of the robe represent water and above that the rolling waves of



Emperor's Bright Yellow Satin Court Robe, 19th C., Palace Museum Collection

the sea. The earth element is represented by four tall mountain peaks rising above the waves. The air element and clouds are above the mountains. The neck of the robe represents the Gate of Heaven, with the wearer's head representing heaven.

12 Symbols of Authority

Imperial robes were adorned with the 12 symbols of imperial authority. In 1759, a law was passed by the Qing that required the emperor's robe to include the 12 signs of imperial authority. Those twelve symbols, as pictured below, further conveyed the message that the emperor had a mandate from Heaven to rule over all creation.

The Sun: Located on the left shoulder, the sun is represented by a three-legged bird in a yellow disc, symbolizing Heaven and intellectual enlightenment.

The Moon: On the right shoulder is a white moon disc, within which the Hare of the Moon is pounding with a pestle to obtain the elixir of immortality.

Constellation: Above the principal dragon on the chest is an arrangement of three small discs, representing stars in a constellation and symbolic of Heaven and the cosmic universe.

Mountains: Located in the back, above the principal dragon, are mountains, signifying the earth.

Pair of Dragons: These symbolize the emperor's adaptability through transformation or renewal.

Pheasant: Exemplifies literary refinement and education.

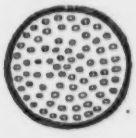
Fu: A character meaning discernment of good and evil or judgment.

Axe: This denotes temporal power and justice in the punishment of crime.

Water Weeds: The water weeds rise and fall with the seasons, representing responses to the needs of the moment.

Libation Cups: A pair of bronze libation cups represent the element of metal and signify filial piety.

Flames: Symbolize intellectual brilliance and zeal for virtue.



Grain: A plate of millet or grain denotes the emperor's responsibility to feed the people.

For an Activity based on the above topic see:
Activity 4: The Emperor's Clothes

EXHIBITION SECTION: RELIGION IN THE FORBIDDEN CITY

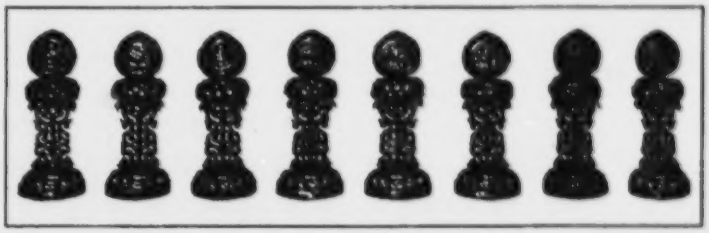
TRANSPARENCY 8:
Gold Statue of Standing Maitreya Inlaid with Pearls, 18th Century

Many Faiths
Over the centuries, the traditional shamanistic practices of the Manchu ancestors of the Qing imperial family were absorbed into the religions adopted in China- Daoism/Taoism, Buddhism, and the belief system Confucianism. This multiplicity of faiths led to a large number and variety of religious ceremonies. The emperor attended all major sacrificial rites, while lesser ones were attended by officials representing him.

Buddhism
Over time, Buddhism became the primary religion of the Qing dynasty. The Qing emperors supported the Yellow Hat sect of Tantric Buddhism, an adherence that proved useful in diplomatic relations with Tibetan and Mongolian nobles. Tantric Buddhism, besides providing the possibility of personal enlightenment, offered protection and preservation of the sovereign nation. The Imperial Palace featured Buddhist altars in the private quarters of the emperors and empresses. See A Brief History of Buddhism for background on this religion.

The Maitreya
The statue to the left is one of many of the religious objects in the exhibition. It is a statue of Maitreya (pronounced- My-trey-a). It was made from pure gold in the workshop of the Qing palace and is inlaid with pearls. Maitreya is the Bodhisavatta who will be the next Buddha to appear in this world, so he is called the Buddha of the Future. His right hand is in the gesture of "turning the Wheel of Dharma."

Buddhist Eight Treasures
The set of silver Buddhist Eight Treasures pictured to the right, was made in the 18th century. The Buddhist Eight Treasures represent each of the following: *The Wheel of Dharma, The Conch-Shell, The Treasured Umbrella, Buddha's Canopy, The Lotus Flower, The Treasured Jar, The Goldfish, The Knot of Eternity*. See the glossary for a definition of each of the eight treasures.



Above: *Buddhist Eight Treasures*
Silver, 18th Century

For an Activity based on the above topic see:
Activity 7: Buddhist Symbolism

Gold Standing Maitreya Inlai with Pearls, 18th C., Palace Museum Collection

EXHIBITION SECTION: ARMS AND ARMOR OF THE EMPEROR

Military under the Qing

The first four emperors of the Qing Dynasty made military troops and their training, armaments, and provisions a high priority as they consolidated their control over China and extended its borders. The Manchu warriors were horsemen, skilled in cavalry maneuvers, in fighting with swords and bows and arrows. Their armor was light and flexible to allow them ease of movement. They were organized into units called the Eight Banners, which could be identified by the ceremonial armor worn by their commanders- blue, yellow, red, and white, and by the shade of the braiding on the uniforms. The helmets were made of leather, sometimes covered with lacquer.

The Grand Review of Troops

The Grand Review of Troops was a formal ceremony during which the emperor conducted an inspection of the skills displayed by the Eight Banners. During the review the troops practiced deployment tactics, fired canons, demonstrated the use of various weapons, and presented exercises in horsemanship and archery. There were also organized hunting expeditions, and troops deployed on practice maneuvers to hone martial skills. Hunting expeditions helped maintain Manchu traditions of exemplary horsemanship and archery. Within the 100-year reigns of Kangxi to Jiaqing (pronounced: Jee-a-chee-ing), the emperors led court officials and troops of the Eight Banners every autumn in large hunting expeditions.

Ceremonial Armor

During the Grand Review the emperor would wear elaborate ceremonial armor as displayed in the exhibition. The armor at right features sharply divided bands of gold and black with studs and plates of copper gilt and yellow brocade. The armor shows a geometric chain motif. The cut and style approximates real battle dress. The jacket and skirt are made of padded sections held together by toggles and loops. The iron helmet, crowned by a large "Manchurian" pearl, has a silver gilt inlay of draped ribbons and tassels. It is adorned by a repeated dragon motif. The chinstrap is made of sable fur.

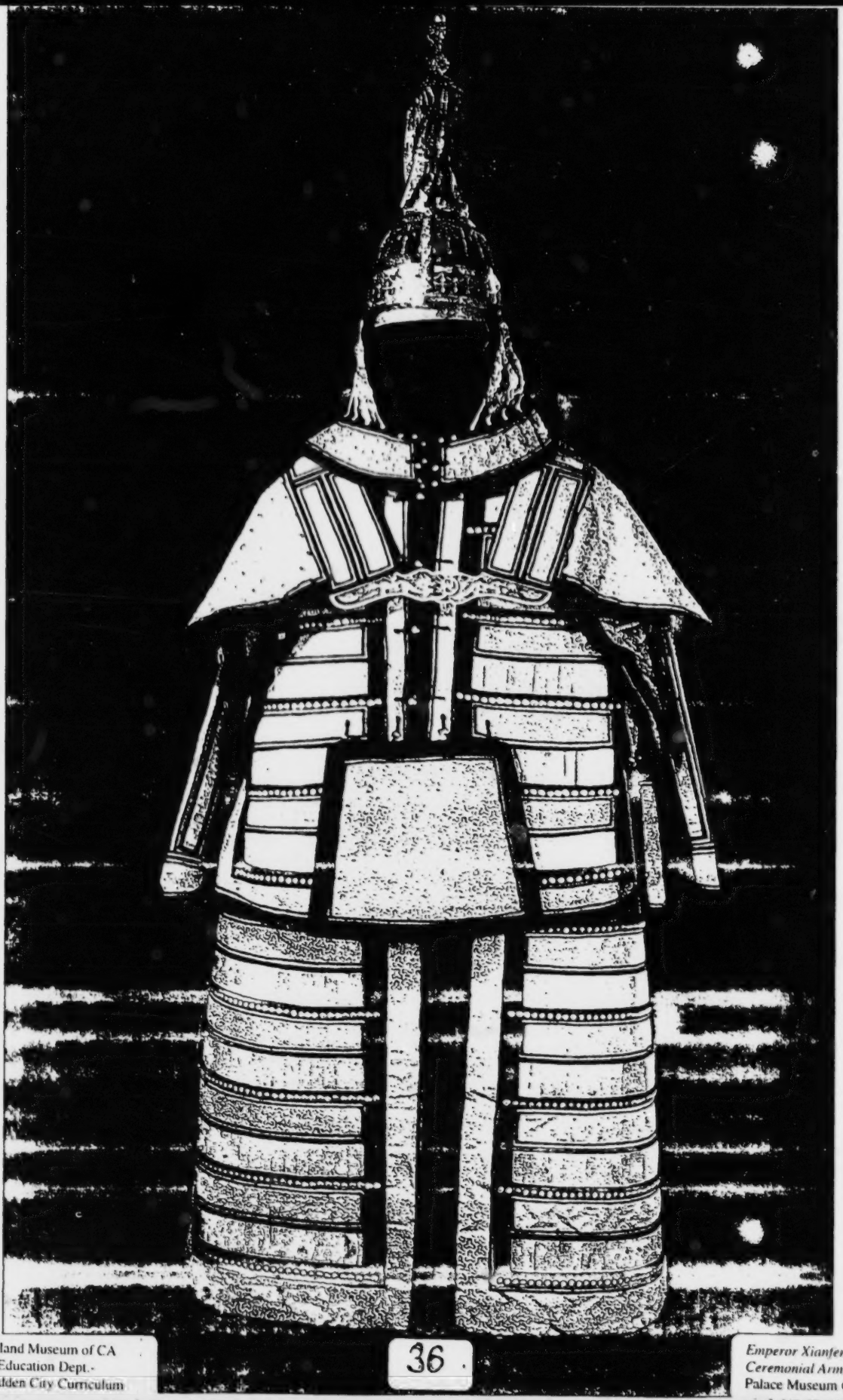
By the late Qing period, the emperors had lost interest in military activities. The emperor, for whom the above ceremonial armor was made, Emperor Xianfeng (pronounced: shee-an-feong) (1851-1861) never inspected his troops in a Grand Review and most likely never wore this armor.

TRANSPARENCY 9: *Emperor Xianfeng's Ceremonial Armor,* 1851-1861

Think About It!

The armor at right is a military uniform for the emperor.

- What would it feel like to wear this uniform?
- Does this uniform look heavy/light, hot/cool to wear? How can you tell?
- What kind of clothes do you wear to protect you?



Emperor Xianfeng's Ceremonial Armor, 1851-1861.
Palace Museum Collection

EXHIBITION SECTION:
Leisure Time Activities of the Imperial Family

Leisure Time Activities

While mornings were dedicated to official duties, emperors of the Qing Dynasty spent afternoons doing numerous cultural and recreational activities. Some favorite past-times of the Qing emperors were painting, calligraphy, playing Chinese chess, watching fireworks, raising birds, fish and crickets, kite-flying and ice-skating. The Qing emperors often held grand ceremonies on occasions such as accession to the throne, a royal wedding, the coronation of an empress, or the emperor's birthday, as well as special holidays. On these occasions, music played an important role.

Celebrations and Special Events

The Forbidden City was the site for many religious ceremonies and special events put on by the imperial family. Guests would celebrate with a grand banquet in the three great halls of the Imperial Palace. Among the celebrations were the Lunar New Year, the Winter Solstice, and the emperor's birthday. Other celebrations took place across the empire. Celebrated primarily in Central and Southern China, the Dragon Boat Festival celebrates the movement from the *yang* seasons (winter and spring) to the *yin* seasons (summer and autumn). This festival is still celebrated in modern day China, as well as in the United States. The Bay Area Chinese communities participate in annual Dragon Boat racing competitions.

Music for a special imperial event would be played on a set of carillon bells. The use of bronze bells in Chinese civilization dates back over two thousand years and traces back to the Bronze Age. A carillon set consists of sixteen gilt bronze bells hung from a massive carved wooden frame. In the exhibition you will also see a set of carillon bells made from jade. Although they are the same size, each bell produces a different tone because each has a different thickness. Together they can produce an entire musical scale. They can be played as single bells by a solo performer or in ensemble during imperial audiences, palace banquets, or religious ceremonies.

Activities of Forbidden City Women

The Empress, consorts, and concubines had time for a number of leisure activities when they were not in the company of the Emperor. Leisure activities consisted primarily of quiet activities such as needlework, flower appreciation, dressing, studying antiques, reading, or drinking tea. In a series of paintings (example at right), Yongzheng's (pronounced: Ee-ong Jeong) concubines are depicted holding Buddhist rosary beads, drinking tea, and playing with kittens.

Child Emperors

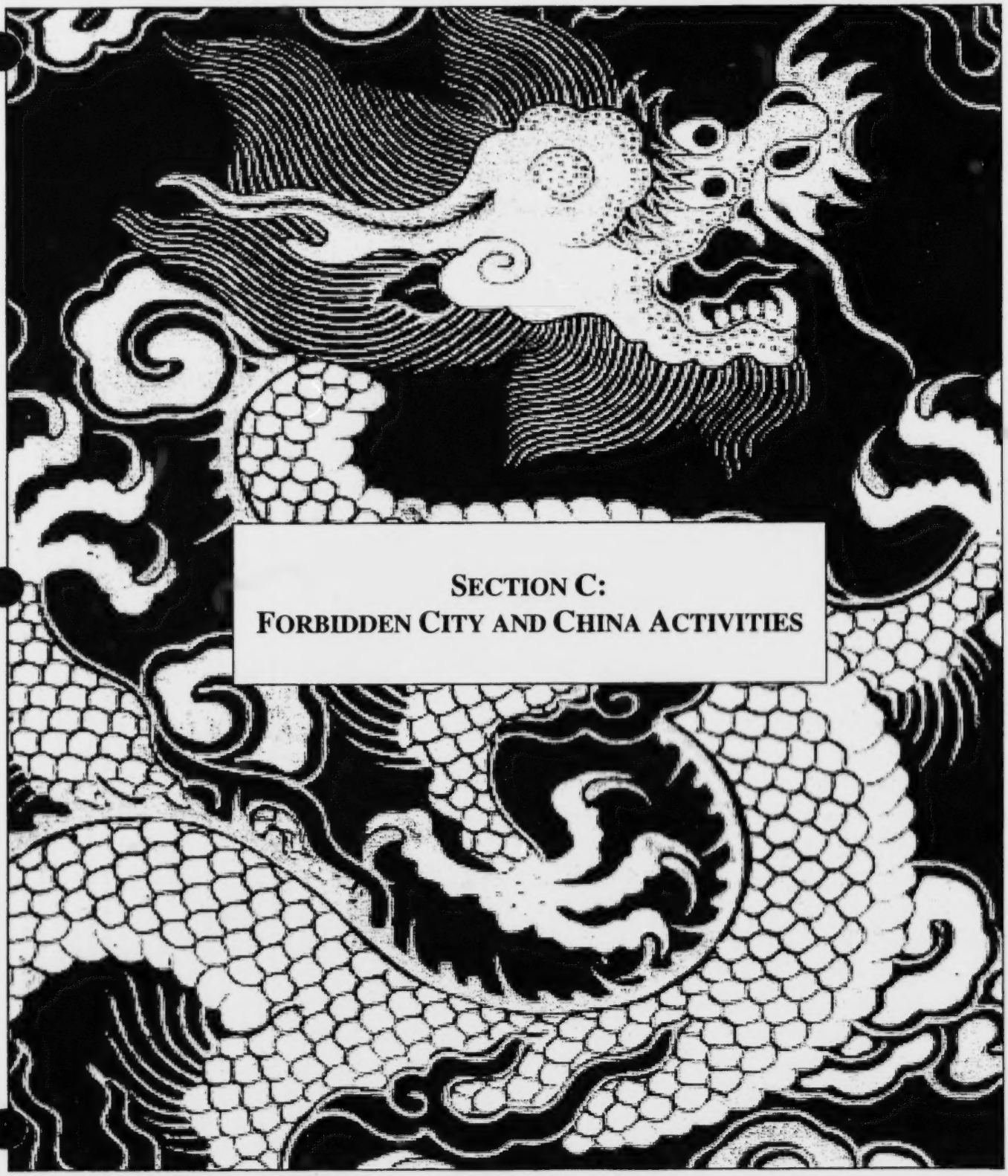
The last three Qing emperors ascended the throne as children. Aside from their duties as emperors, the children spent part of the day in activities of leisure and recreation. The childhood toys of Emperors Tongzhi, Guangxu, and Puyi include a cricket cage and a bicycle.

TRANSPARENCY 10: (Not pictured above)
Bicycle of Emperor Puyi

TRANSPARENCY 11: Pictured above: *Portrait on Silk of Emperor Yongzheng's Concubine at Leisure (with a European Clock)*, 1723-1735

Bicycle of Emperor Puyi, Collection of the Palace Museum

Portrait of Emperor Yongzheng's Concubine at Leisure, 1723-1735, Palace Museum Collection



SECTION C: FORBIDDEN CITY AND CHINA ACTIVITIES

CALIFORNIA REPUBLIC

SOCIAL STUDIES
Activity 3: Land and Lifeways

Grade 6 and Up

OBJECTIVE AND SUMMARY OF ACTIVITY
Students learn that where people live influences the way they live by looking at a map of China, locating major geographical features, and discussing how lifestyle reflects geography. Students will then examine their own environment for influences on their lifestyle.

RATIONALE FOR ACTIVITY
This activity develops map skills and making connections between land and lifestyle.

MATERIALS
World map provided, p. 11(or other world map)
Map of Modern Day China provided on page 12, copied for each student
Colored pencils, markers, or crayons

WARM-UP
Using the world map provided (or a large world map in the classroom), have students:

- Locate the United States and California
- Identify the ocean bordering California
- Locate China
- Identify the ocean bordering China

If a globe is available, show students the relationship between the location of California and China.

ACTIVITY PROCEDURE

1. Using map of modern day China, students identify the boundaries of China. (Example: Himalayan Mountain range to the south, Gobi Desert to the north, East China Sea and South China Sea to the east and south.)
2. Note the lack of a barrier in the north. How could a nation protect itself at a boarder with no barrier? Discuss the artificial barrier built to protect the northern boarder of China- Great Wall of China.
3. With a red colored pencil, students next plot the capital city of Beijing.
4. Next, with a blue colored pencil students trace the major rivers. (Example: Yellow River, Yangtze River and West River).
5. Direct students' attention to the black dots labeled as cities. What is the relationship between most cities and the rivers? Show students how most city locations are on or near to a water source, including the seas.
6. Refer back to the map of the world and the detail of California. Ask students to think about how the area in which they live influences the way they live, there are several different themes you might suggest:
   - *Transportation:* How does living near the bay influence how you get around?
     Examples: bridges, ferries, BART.
   - *Activities:* What kinds of activities can you do here in the bay area?
     Examples: Boating, swimming, hiking.
   - *Extension:* Where in the Bay Area could you do these activities?
     Examples: Boating/Lake Merritt, swimming/Lake Temescal

VISUAL ARTS
Activity 4: The Emperor's Clothes

Grade 2 and up

OBJECTIVE AND SUMMARY OF ACTIVITY

Students learn what symbols are and how they are used for representation by examining the 12 imperial symbols used in the robes of the Imperial family during the Qing dynasty. Students will also consider what symbol would best represent who they are or who they would like to be.

BACKGROUND INFORMATION FOR TEACHERS

Do the warm-up activity and Part I of the worksheet before the visit to the museum. When students arrive at the exhibition, they will already be familiar with the symbols featured in the artifacts and artworks. For upper grades, have students to read the historical background information on Imperial Dress and the Silk Road.

MATERIALS

- Transparency 7: Emperor's Bright Yellow Embroidered Satin Court Robe, 19th Century, following p. 21
- Worksheet for each student, pp. 29-30
- Pencils

WARM-UP

Introduce the idea of symbolism to the class. Symbols are pictures or words that are used to represent something else. Give students a few examples of symbols that they will recognize, such as a symbol teachers use in class for quiet. Ask students to think of more symbols.

Examples: flag, "don't walk" signal, raising a hand, team symbols (Giants, Sharks), symbols on The Emperor's Clothes worksheet.

ACTIVITY PROCEDURE

1. Following the warm-up activity, hand out a copy of The Emperor's Clothes worksheet (on the following page- double sided) to each student.
2. Under part I of the worksheet, study the 12 imperial symbols as a class. Explain that students will be looking for these symbols on a robe that was worn by an emperor. Show Transparency 7, the emperor's robe students will see at the exhibition.
3. Ask students to complete parts II and III of the worksheet. Divide class into pairs or small groups to look for symbols in part III. Some symbols may be difficult to see near the neck of the robe or under the collar. Point them out if students can not locate them. Point them out at the exhibition too.
4. For part III, teachers may ask students to either draw the symbol in its place or write the word that the symbol represents in the place.
5. Ask students to do part IV independently, either immediately following the exhibition or later in class. Ask students to share what symbol they chose to represent themselves, what the symbol looks like, and why it was chosen.

EXTENSION: Create a robe or banner that incorporates the symbols of each student, or create one symbol as a class. Display the robe or banner as a representation of the class.

Name: _____

The Emperor's Clothes Worksheet

Symbols are pictures or words that are used to represent something else. Imperial family members and high court officials in China wore elaborately designed robes with symbols on them. Designs, colors, and patterns on robes reflected a system of symbols used to display the emperor's status.

In this exercise, you will study symbols that are used on the imperial family's clothes, locate them on a robe in the exhibition, draw them in the place where they are found, and create your own symbol.

I. Study the symbols and their meanings below. The Chinese law required that these 12 symbols of authority be included on robes that the Qing emperors and empresses wore.

The Sun- is represented by a three-legged bird in a yellow disc, symbolizing Heaven and intellectual enlightenment.

The Moon- within which the Hare of the Moon is pounding with a pestle to obtain the elixir of immortality.

Constellation- is an arrangement of three small discs, representing stars in a constellation and symbolic of Heaven and the cosmic universe.

Mountains- signify the earth.

Pair of Dragons- symbolize the emperor's adaptability through transformation or renewal.

Pheasant- exemplifies literary refinement and education.

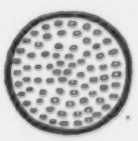
Fu: A character meaning discernment of good and evil or judgment.

Axe- denotes temporal power and justice in the punishment of crime.

Water Weeds- rise and fall with the seasons, representing responses to the needs of the moment.

Libation Cups represent the element of metal and signify filial piety.

Flames- symbolize intellectual brilliance and zeal for virtue.



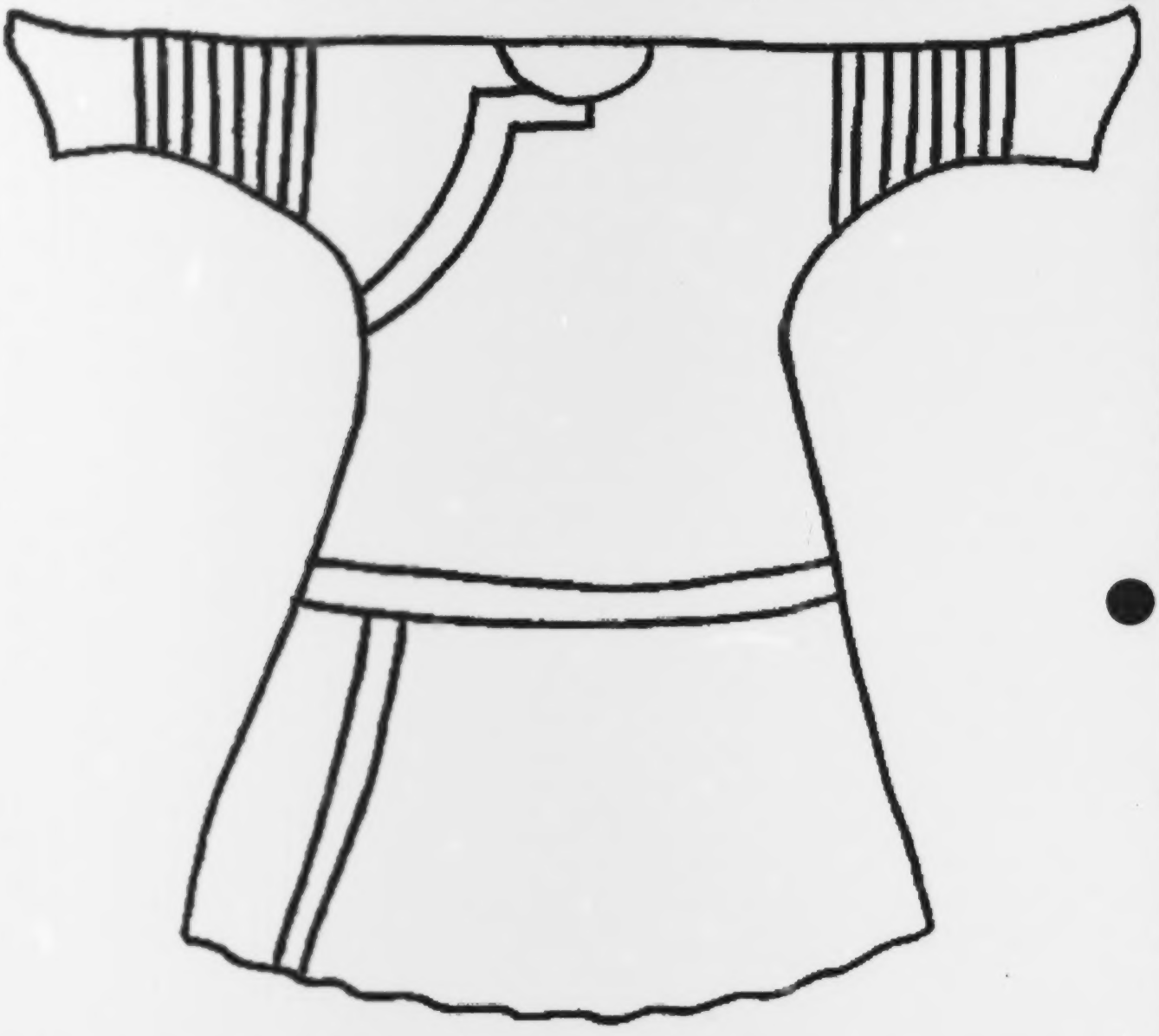
Grain- a plate of millet or grain denotes the emperor's responsibility to feed the people.

II. In the exhibition, find the *Emperor's Bright Yellow Embroidered Satin Court Robe,* from the 19th Century, and answer the following questions:

What colors does the robe have on it?

What is the robe made of?

III. **Look closely at the emperor's robe. Using the symbols on the other side of this worksheet, which symbols can you find? Some symbols may be placed high and some symbols may be placed low. After you find a symbol, use your pencil to draw it in the right place on the robe below.**



IV. **Follow-up questions:**

What symbol would you use to represent who you are?

Draw it here:

Why did you choose this symbol?

43 A

LANGUAGE AND VISUAL ARTS
Activity 5: Writing Like a Chinese Scholar

Grade 3 and Up

OBJECTIVE AND SUMMARY OF ACTIVITY
Students will be introduced to the Chinese character language by comparing characteristics of the Chinese language with English, experimenting with reading and writing some Chinese number characters.

RATIONALE FOR ACTIVITY
Writing accurate Chinese characters requires practice, experience, and the proper brushes and ink. This exercise can, however, be successful using materials found in your classroom, provided students are made aware of the proper method and style of Chinese calligraphy.

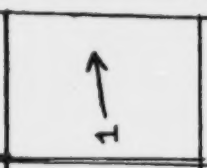
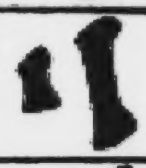
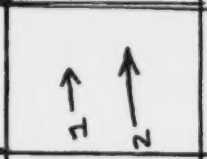
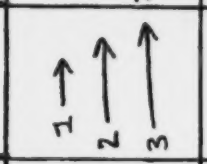
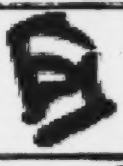
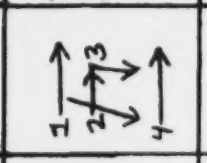
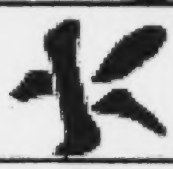
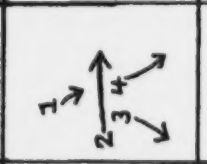
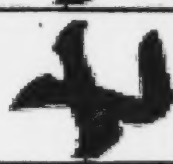
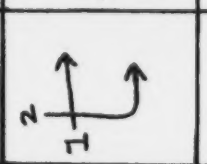
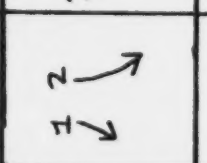
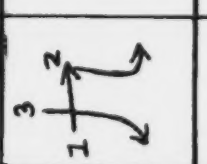
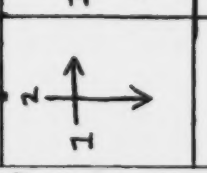
MATERIALS
Chinese numbers worksheet, p. 32
Paint or calligraphy brushes not inked- one for each student
Black ink or paint (water color)
Paper cups
Paper plates as brush holders
Water
Paper towels for clean up
Newspapers to cover desks

WARM-UP
Introduce students to the Chinese written (and spoken if a teacher or student speaks Chinese) language by showing the class a sample of written Chinese (use the worksheet on page 32).

- Explain that in contrast to English, Chinese is a "tonal language," meaning that the pitch of the voice when saying a word implies some of its meaning. Changing the tone of the word always changes its meaning.
- The written Chinese language uses characters, representing ideas or syllables, not an alphabet, as in English.
- Characters traditionally were written in vertical lines starting in the upper right hand corner.
- There are more than 70,000 characters in Chinese, but most people need to master only 3,000 to 4,000 characters in order to read fluently.

ACTIVITY PROCEDURE
1. You may want to cover tabletops with newspaper and secure with masking tape in case of spills.
2. Before distributing materials to the class, ask if any students familiar with Chinese writing can demonstrate the proper way to write Chinese characters. Ask where he/she learned the skill and to display his/her skill.
3. Distribute materials. Each group of two or three students should have one cup of water, one cup with a small amount of ink, and one paper plate. Explain to students that if they stand brushes in the short cups of water, they may tilt and spill.
4. To write, students should dip their brush pen in the water cup first, wiping them off on the edge of the cup. Then dip in the ink cup and wipe before beginning.
5. Demonstrate the proper way to hold the brush. The shaft of the brush remains perpendicular to the paper, held with the four fingers and the thumb extended. There is more movement in the wrist and arm and less of the small muscles of the fingers as in Western writing. Once the stroke is begun, it is followed to its conclusion, and not traced over again.
6. After modeling how to write, complete the number worksheet. Older students can compare the English writing system and the Chinese character system by writing in both languages: the year they were born, their age, and what year it is currently, on a separate piece of paper.
7. Clean-up: Transfer wet pages to drying area. Place brushes in a bucket of warm soapy water, then rinse in a bucket of cool water and lay flat to dry.

Chinese Calligraphy Numbers Worksheet

1 (ee)						
2 (erh)						
3 (sàn)						
4 (ssù)						
5 (wǔ)						
6 (liù)						
7 (chi)						
8 (pa)						
9 (chiu)						
10 (shih)						

LANGUAGE ARTS
Activity 6: Confucian Statements

Grade 6 and up

OBJECTIVE AND SUMMARY OF ACTIVITY
By reading Confucian statements and relating selected statements to their own lives, students become familiar with Confucian philosophy and students think about the attitudes and beliefs that shape their own behavior.

RATIONALE FOR ACTIVITY
Various themes run throughout philosophy systems in the world. The way we interact with family, friends, acquaintances, and strangers is shaped in part by our philosophy. Students examine how different philosophical systems influence behaviors

MATERIALS
Copy of Confucian Statements for each student, p. 34

WARM-UP
Using a social studies/history book from class, a book from your library, or information from the internet, discuss who Confucius was, where he lived, when he was alive, and the basic tenants of his philosophy. Philosophy is a system for living one's life. Confucius was a teacher who lived from 551 – 479 BCE. In a time of civil war and social unrest, Confucius developed a code of values to live by, stressing five key relationships to a stable, harmonious society: ruler to subject, father to son, husband to wife, older brother to younger brother, and friend to friend. Students should be encouraged to examine the values in their own lives and how they live by those codes.

For more information on the life and philosophy of Confucius see page 27 of *China*, by Diana Granat and Stanlee Brimberg, published by Scholastic Professional Books, New York, 1999.

ACTIVITY PROCEDURE

1. Distribute Confucian Statements sheet to each student.
2. Give students time to read and make sense of the statements. You may elect to read them aloud as a class.
3. Work as a class to categorize which of the five key relationships statements emphasize.
4. Ask students to select three statements they feel are interesting or relevant, and copy them to paper.
5. Ask students to paraphrase each statement and give an example (a real-life situation) of how it might be relevant to our present-day lives.
6. Invite students to share their choices and their interpretations of the statements.
7. Older students may be asked to compose a statement of their own, trying to imitate the style and tone of Confucius' statements. Discuss the values that underlie these statements.

Extension: Ask each student to pick one statement to write on poster board and illustrate.

CONFUCIAN STATEMENTS

A young man's duty is to behave well to his parents at home and to his elders abroad.

Wealth and rank are what every man desires, but if you can only have them by disregarding your beliefs, you must give them up. Poverty and obscurity are what every man hates, but if they can only be avoided by disregarding your beliefs, you must accept them.

Silence is a friend who will never betray.

The good man does not grieve that other people do not recognize his merits. His only anxiety is that he might fail to recognize the merits of others.

When his father and mother are alive, a good son does not wander far away; or if he does so, goes only where he has said he was going.

Never do to others what you would not like them to do to you.

(Definition of a good man) In private life, courteous; in public life, diligent; in relationships, loyal.

Learning without thought is labor lost; thought without learning is perilous.

From *The Antelects of Confucius*, translated by Arthur Waley, Vintage Books, 1938

VISUAL ARTS
Activity 7: Buddhist Symbolism

Grade 9 - 10

OBJECTIVE AND SUMMARY OF ACTIVITY
Students will understand how symbols are used in a Buddhist artwork of Maitreya, Buddha of the future, to express religious thought or doctrine. They will choose pictures from popular culture that reflect how a leader from politics or different religious faiths is represented in images using symbols. In an art project, they students create a leader using religious, political, and personal or self-created symbols that represent specific aspects they value.

BACKGROUND INFORMATION: Buddhism and the Symbolism of Maitreya during the Qing Dynasty:
(Symbols that may be used for the activity are underlined)

In Buddhist religious doctrine, it is written that there were three successive cycles of time, or states of existence in history, and each was ruled over by a different Buddha figure. There is a Buddha of the past, a Buddha of the present called Sakyamuni, and a Buddha of the future, called Maitreya. At the end of a cycle, disasters would follow, but believers who followed a life of penance and prayer would ultimately be saved and be reborn in heaven.

Maitreya as the Buddha of the future is often seen in art as a Bodhisattva, or a believer who has reached enlightenment, but has postponed reaching nirvana by helping others down the path to spiritual enlightenment (see Transparency 8). His facial features are calm and smooth, and between his eyes there is a red *urna*, or hairy tuft, that is a sign of his enlightenment. He is often shown in artworks as a prince, clothed in flowing robes and exquisite jewelry, as he has not yet given up the material life and its attachments. This small sculpture of Maitreya, made in the Qing Imperial workshop, is made from pure gold, and the Buddha's jewels are inset with pearls. The Buddha also holds a small treasure of pearls inside the figure, which unfortunately cannot be seen.

The sculpture of Maitreya shows many symbols that conveys his rightful authority as the successor to the Buddha of the present, and guide to the faithful for the next world. In the center of his crown, a small stupa, or the sacred burial mound for the Buddha of the present, can be seen. His right hand is held in a particular position that means "turning the Wheel of the Law." He sets into motion the Buddha's law or Dharma, and this law is shown by the wheel symbol above his right hand encrusted with pearls. The raised platform he stands on is called a lotus throne. He also holds the lotus stem with his left hand. The Lotus flower symbolizes the rebirth from one's material life filled with poverty, sickness, and death into a purer state, as the flower grows underneath brackish water and blooms above the surface in all its beauty. It is a reminder to believers that they, too, can be reborn and reach Nirvana if they follow the way of the Buddha.

The Qing dynasty rulers also used the figure of Maitreya to enhance their own kingship by associating themselves with this deity, as he would only come to rule "when the world is flourishing, ruled by a wise and benevolent king who prepares Maitreya's way and is converted by him."[1] In fact, many in the Qing dynasty believed that he, or his messengers, had already arrived to reveal religious teachings to believers.[2] Only the

[1] Daniel L. Overmeyer, "Maitreya in Chinese Popular Religious Literature of the Sixteenth and Seventeenth Centuries." In *Maitreya, the Future Buddha*, edited by A. Sponberg and H. Hardacre, p.113. Cambridge: Cambridge University Press, 1988.
[2] *Ibid*, p.112.

Activity 7: Buddhist Symbolism
Continued

faithful would be reborn in heaven with Maitreya, "whose coming would mark the fulfillment of Buddha's Law as well as the establishment of universal peace and concord." Buddhist followers in China also believed that the accumulation of wealth, power, and status in this life would accumulate merit and thus ensure their rebirth in the next life.[3] Belief in Maitreya thus became connected with attributes of wealth and power.

[3] Joseph M. Kitagawa, "The Many Faces of Maitreya: A Historian of Religions' Reflections." In *Maitreya, the Future Buddha*, p.15.

MATERIALS

Transparency 8: *Gold Statue of Standing Maitreya Inlaid with Pearls,* 18th Century, following p. 23
Magazines with pictures of political/religious leaders for cut and paste
White paper and colored pencils, pens

WARM-UP

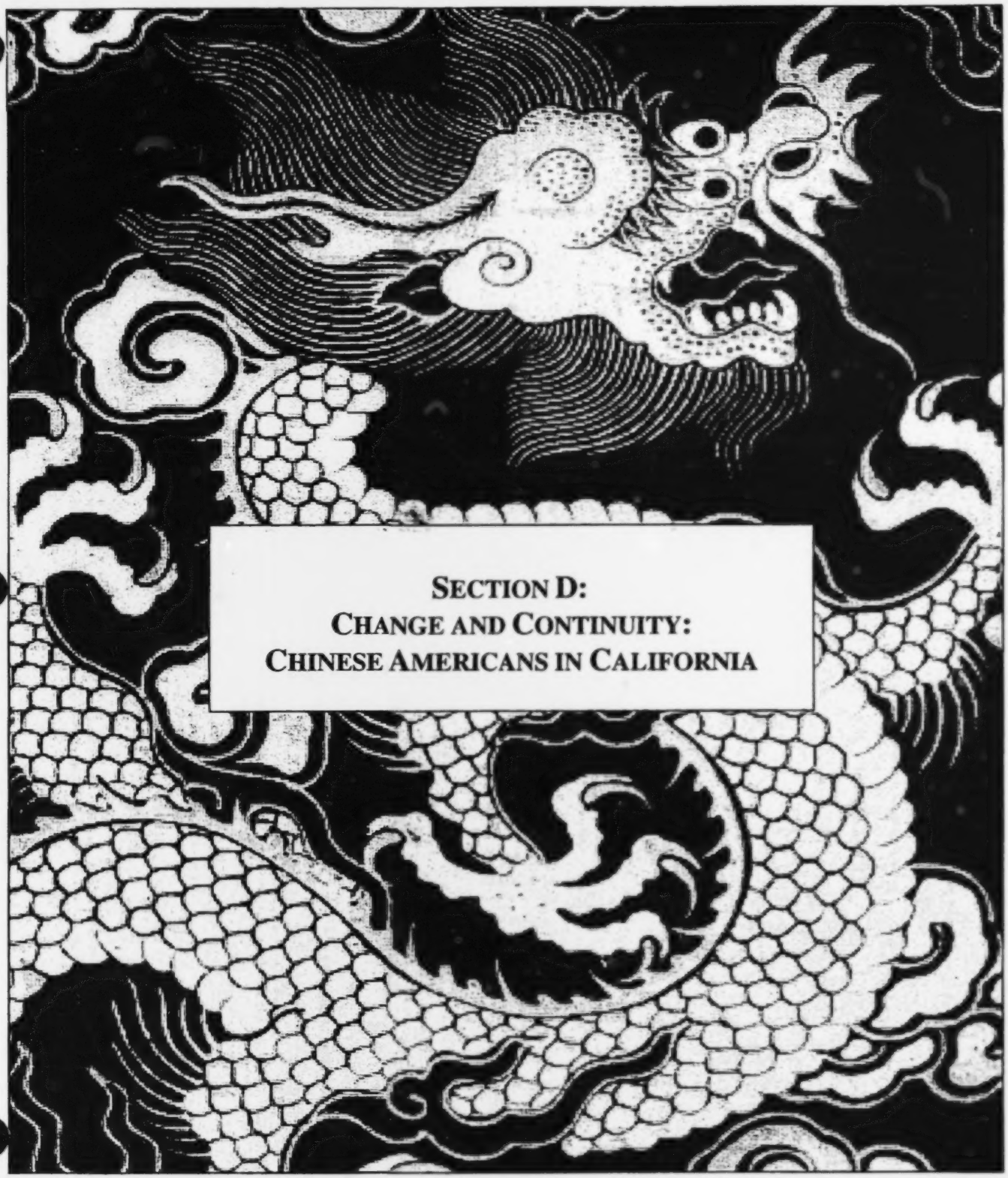
1. Discuss the idea of using symbols to convey specific aspects of a person in visual representations. Show images of familiar religious and political figures from popular culture or art books. (Choose examples that your students will be familiar with, such as Jesus, the American President, Cesar Chavez, the Pope, Virgin of Guadalupe, Martin Luther King, Jr.)
2. Ask students to identify leaders, or if they cannot, to talk about the qualities of leader they might recognize (religious, political, strong, weak, etc.). Point out clothing, gesture, posture, and any objects they are holding. Keep a running list of symbols. What do these things tell us about this leader? (Think of an American President in the Oval Office, next to the American Flag, and how his posture and the place convey power and authority.)

ACTIVITY PROCEDURE

1. Ask students to describe their first impressions of Maitreya as they view the transparency. What messages does the piece convey and why? Discuss important political/religious figures seen previously. How are messages conveyed regarding those important figures? How do the Maitreya and other influential figures convey similar or different messages?
2. Discuss the meaning of the different symbols used by the artist to tell us about the identity of Maitreya (underlined above). Do the symbols uphold the students' first impression of the Maitreya? What more can we tell about the Maitreya by knowing what symbols surround him?
3. What specific symbols show viewers the spiritual power of Maitreya?
4. Look at the facial features of Maitreya. What emotion do they convey to Buddhist believers?
5. How does the artist's use of materials (i.e. gold and pearls) convey a sense of the dynasty's power and wealth? Would the effect of the sculpture be different if it were made out of clay?
6. How did worship of/belief in Maitreya appeal to the Chinese during the Qing Dynasty? (Consider both Imperial family and common people.)

Art Project:

1. Have students choose 3-4 symbols used in the sculpture of Maitreya that appeal to them in a religious or political leader. Consider 3 other symbols from the warm-up list (imagined or created) important to them that represent aspects of a religious or political leader.
2. Draw symbols and a key to their meaning on a piece of paper.
3. Create an important leadership figure that includes these Buddhist and personal symbols. Remember that what figures hold or are next to tells much about their authority.



SECTION D: CHANGE AND CONTINUITY: CHINESE AMERICANS IN CALIFORNIA

TIMELINE OF CHINESE HISTORY AND AMERICAN/CHINESE HISTORY

Chinese History Timeline

Year	Historical Event
1616	King Taizu, Tianming (ancestor of all Qing Emperors) claims title of 'lord'.
1627	King Taizong, Tiancong/Congde.
1636	Renames his kingdom as Qing Dynasty.
1644	Emperor Shizu, Shunzhi conquers Beijing, ending Ming Dynasty.
1662	Emperor Shengzu, Kangxi begins reign.
1723	Emperor Shizong, Yongzheng begins reign.
1736	Emperor Gaozong, Qianlong begins reign.
1796	Emperor Renzong, Jiaqing begins reign.
1821	Emperor Xuanzong, Daoguang begins reign.
1840-42	Opium war. China loses to England.
1851	Emperor Wenzong, Xianfeng begins reign.
1851-64	Taiping rebellion.
1856	2nd opium war.
1860	Emperor's Summer Palace at Yuanmingyuan sacked and burned by joint British and French troops.
1861	Emperor Shanzong,Tongzhi begins reign.
1875	Emperor Dezong, Guangxu begins reign.
1894	China loses to Japan in naval battle. Sun Yatsen establishes New China Republic.
1899	Boxer rebellion erupts.
1900	Eight foreign nations sack Beijing.
1909	Emperor Xuantong, Puyi begins reign.
1910	Republic of China at civil war between warlords and different groups struggling for presidential seat.
1911	Wuchang rebellion overthrows Qing Dynasty.
May 4, 1919	Student movements begin in Beijing.
1925	Sun Yat-sen dies, Chiang Kai-Shek becomes head of the Nationalist Party.
1935	The Long March. Communist party forced on a long march to flee from military assaults by the Nationalist Party.
1949	People's Republic of China founded under the leadership of Mao Zedong (Mao Tse-Tung).
1956	Banking, industry and trade were nationalized. Private enterprises were abolished.
1957	Great Leap Forward.
1966-1976	Cultural Revolution.
1976	Mao Zedong dies.
1977	Deng Xiaoping appointed as China's new head of state.
1990	Jiang Zemin appointed as China's new head of state.
1999	People's Republic of China celebrates 50th anniversary. China's population reaches 1.3 billion, 1/3 of world's total population.

American/Chinese History Timeline

Year	Event
1811	China's population increases 76%, from 16 million in 1806 to 28 million in 1811. First wave of Chinese immigrants immigrate to Hawaii and California to look for work.
1836	Chinese workers recorded working in Hawaiian Plantations.
1848	Gold discovered at John Augustus Sutter's Mill. California Gold Rush begins.
1848-1852	Steady increase in Chinese workers in California, 100+ in 1848, 450 in 1849, 2,716 in 1850, 20,026 in 1851.
1854	Chinese workers compete for jobs with Irish workers. Irish labor leader Dennis Kearney begins anti-Chinese campaign with slogan: "The Chinese Must Go!"
1855	California passes law specifically to tax 'persons of Chinese decent.' Supreme court case People Vs. Hall resolves, which states that Chinese were allowed to give legal testimony.
1865	First 50 Chinese hired as railroad workers, scabbreakers to work on the Transcontinental Railroad.
April 22,1869	Transcontinental Railroad complete at Promontory Point. Last 10 miles of railroad laid in one day by Chinese workers. (Not a single Chinese was shown on the memorial photograph.)
1870	Chinese population in United States reach 63,000, 77% of whom were in California.
1871	Anti-Chinese riots erupt in LA.
1882	Chinese Exclusion Act passes, Chinese population greatly decreases in the United States.
1901	San Francisco Chinatown quarantined during bubonic plague scare.
1902	Chinese Exclusion Act made indefinite.
1903	American made products boycotts in China and Chinatowns in the United States.
1906	San Francisco Earthquake and fires destroy immigration records. More Chinese were able to immigrate to the United States by claiming to be the relative a Chinese merchant already in the United States.
1910	Angel Island opens as an immigration station for primarily Chinese immigrants. Immigrants kept for a period between three months to three years.
1941	Japan sneak attack Pearl Harbor. United States join World War II with China as allies.
1942	Chinese Exclusion Act repealed as part of WWII alliance.
1945	U.S. drops 2 atomic bombs in Japan. World War II ends. United States attempts to help Chinese Nationalist Party to unite China. Nationalist Party loses to Communist Party.
1950-57	Korean War. China and United States at war over Korea.
1969	Richard M. Nixon becomes the first U.S. President to visit Communist China. Commerce and diplomatic relations resume.
1972	San Francisco Chinatown boosts the city's economy as a leading tourist attraction.
1990	President George Bush visits China.
1994	President Clinton and family visit China.
1995	First Lady Hillary Clinton visits Beijing as a delegate for the International Women's Conference.
2000	China-U.S. joint ventures are found throughout China. American companies, such as Microsoft, Subway, McDonalds, Baskin Robbins, Kentucky Fried Chicken, Kinkos, Starbucks, Pizza Hut, Dominoes, and A&W are found throughout China.

BACKGROUND HISTORY OF CHINESE AND CHINESE AMERICANS IN CALIFORNIA

The Rush to Gum Shan

The California Gold Rush of 1849-1850 started the first great wave of Chinese immigration to the United States. News of the discovery of gold on the Sacramento River in 1848 excited people even in remote Chinese villages. Stories about *Gum Shan* (the Golden Mountain) created dreams of finding great wealth. It was rumored that nuggets of gold lay on the ground, just waiting for someone to pick them up.

The vast majority of the early Chinese immigrants arrived in San Francisco. Setting out on the 7,000 mile journey across the Pacific was a terrifying experience for young men and boys who had never been more than a few miles from their homes. Most brought nothing but the clothes on their backs and a willingness to work. Immigration records from the 1800's are incomplete, but they show that more than 60,000 Chinese came to the United States between 1850 and 1860. In the 19th century a ticket from Hong Kong to San Francisco cost between $25 and $60, depending on the comforts provided on board. This was often more than a Chinese family's annual income and many families took loans to pay for their sons'/husbands' trip, expecting that the men would return rich and their families would be able to pay the loans off.

Sojourners

In 1790, a federal law passed that said only people of the white race could become naturalized as citizens, the start of racist laws against Chinese and/or others.. In the 19th century, the great majority of these Chinese immigrants were sojourners and had no intention of staying. They planned to make money and return to China, rather than putting down roots in the United States. Most of them were farmers who left their wives and families behind. The vast majority were male because in the Confucian system, women were supposed to stay home and take care of their children and in-laws. Most, however, went bust in the Gold Rush. The disgrace of returning home without the hoped-for-riches kept many of them in the United States, still seeking their fortunes.

After the Rush: The Railroad, the Laundry, and the Restaurant

When the gold fields played out, the workers soon worked other jobs. Possibly the greatest contribution that Chinese immigrants made to the United States was their work on the transcontinental railroad. Working for the Central Pacific Railroad, Chinese laborers used their speed, skill, and bravery in the most difficult parts of construction in the snow-covered cliffs of the Sierra Nevada. The Chinese earned a reputation as good workers; they were soon hired to work on new railroads from Texas to Alaska. Chinese laborers laid the iron rails that spread across the country.

Many other unsuccessful gold seekers found success in the laundry and food businesses. Chinese laundries were highly visible and by 1870 there were an estimated 2,000 laundries in San Francisco alone. Others took to the food business providing dishes cooked in the same style as in China. Due to the large number of immigrants and active merchants, special ingredients were available to make the Chinese style dishes. In San Francisco, a yellow triangular flag outside the restaurant guaranteed passerbys would find a authentic Chinese meal inside.

The Burlingame Treaty

Chinese immigrants received some legal protection when the United States and China signed a treaty in 1868. The Burlingame Treaty allowed American and Chinese citizens to migrate freely among the two countries, but Chinese were permitted to become "permanent residents," but not citizens. Chinese immigrants continued to flock to the United States after the Gold Rush ended. At that time, the United States was a growing country that needed workers. Menial jobs paid high wages by Chinese standards. Some Chinese returned home with the wealth they had earned, prompting others to try their luck in the new country.

The Chinese Exclusion Act of 1882

Between 1860 and 1880, the Chinese population in the United States tripled to about 100,000 people. The Chinese faced vicious prejudice from people who feared they were taking jobs away from "white Americans." In 1882, Congress passed the Chinese Exclusion Act, prohibiting the immigration of Chinese laborers for 10 years, but later extending the prohibition for an indefinite period. For the first time, the United States closed its borders to a group of people solely on the basis of their race.

There were some exceptions to the Chinese Exclusion Act. Students, merchants, tourists, and diplomats were permitted entry. Also, those who had previously established themselves as "permanent residents" could leave the country and return although they were barred from bringing wives or other family members to the United States.

Overcoming Obstacles- Becoming U.S. Citizens

There was initially one way for a Chinese person to become a legal citizen. Despite the 1790 law, anyone of any race born in the United States was automatically granted citizenship. By 1900, the U.S. census counted 6,657 such Chinese American citizens. Then, in 1906, an earthquake devastated the city of San Francisco. Because the fires destroyed the office containing birth records, many Chinese "permanent residents" now applied for citizenship, claiming they were native born.

Moreover, as American citizens, these Chinese were entitled to bring wives and children from China into the United States. Suspicious immigration officials noticed a sudden influx of large Chinese families-including many young men. Many of these men were "paper sons," who paid Chinese American "fathers" to sign false birth papers for them.

The Immigration Process at Angel Island

Questioning of new Chinese arrivals thus became more severe. Between 1910 and 1940, every Chinese arrival on the West Coast had to go through Angel Island, an immigration station in the San Francisco Bay. The newcomers were held there for weeks, and in some cases as long as two or three years. Many immigrants underwent rigorous interrogations to prove they were who they claimed to be. To prepare for the questions, many "paper sons" memorized long lists of details pertaining to their "father's" town, home, and ancestral lines.

Families were separated upon arrival to Angel Island. No communication was permitted between detainees. For many, the only source of expression was carving or writing on the walls of the barracks, resulting in hundreds of poems detailing the anguish the immigrants felt. Some detail their departure from China, some the sadness for not being permitted to visit their families, and others write about their upcoming deportation after months of waiting.

Bachelor Society

In 1900, about 95 percent of Chinese Americans were male. The members of this "bachelor society" often shared dormitory-like rooms that offered little more than a place to sleep. After the 1906 earthquake, many men took the chance to bring their wives to the United States. Between 1910 and 1924, the number of female Chinese immigrants rose from almost nothing to more than 1,000 a year. However, even this small number was alarming to those Americans who saw the Chinese as a threat. In 1924, a new federal law barred aliens ineligible for citizenship from entering the country, including Chinese-born wives of Chinese American citizens.

Chinatown

From the time of their arrival in San Francisco, the Chinese found security and familiarity by living in their own section of the city. They wanted a place where they could hear the language of their homeland, eat authentic cuisine, and follow the customs and traditions they had learned as children. The man pictured in Transparency 12, was a fortune teller in San Francisco Chinatown in 1898. Although he lived in the United States, he still carried on with his native style of dress, hair style, and occupation. Chinese shops operated not only sold food, medicines, and other articles imported from China, but they functioned as social centers. Residents had a place to come together; they had community.

A Turning Point

World War II was a turning point for Chinese Americans. Because the United States and China were allies, the Chinese Exclusion Act was repealed in 1943. Following the War, immigration patterns reversed, and nearly 90 percent of new Chinese immigrants were female.

As racist laws relaxed, more Chinese American sons and daughters entered American universities and found success in occupations that had earlier been closed to Chinese Americans. Chinese Americans continue to make important contributions in entertainment, communications, sports, literature, arts, architecture, and politics.

INNOVATIONS AND ITEMS WITH SOURCES IN CHINA

Many items in the exhibition may already be familiar to students: jade, paper, snuff bottles, cloisonné. Innovations and discoveries made by people in China have significantly impacted both Chinese society and Western society. Many activities from China fascinate Americans and have been adopted into Western culture.

Ask students to research one of these items or innovations, report to the class, and perhaps prepare a demonstration, an art project, or a sample of what they find. Ask students to discuss the meaning of the topic and to explain how the discovery or innovation impacted Chinese and Western societies. The library or internet is a good place to start.

Items found in the Forbidden City:
Cloisonné
Jade
Lacquerware
"Hot Pot"
Foo/Fu Dogs
Ruyi
Snuff Bottles
Treasures of the Scholar

Games from China:
Chinese Chess
Dice
Go (Wei-ch'I)
Mah-jong
Shuttlecock

Chinese Innovations:
Abacus
Canal Locks
Chopsticks
Compass
Fireworks
Gunpowder
Kites
Paper
Paper currency
Porcelain
Umbrellas

Chinese Agriculture:
Citrus Fruits
Tea

SOCIAL STUDIES
Activity 8: Pathways of Immigration

All Grades

OBJECTIVE AND SUMMARY OF ACTIVITY
Students ask family members how their family came to live in California. Students identify places on a world map, including their country of origin and residence, trace paths of immigration, and learn about why their family made the trip.

RATIONALE FOR ACTIVITY
This activity encourages students to learn their family history and encourages map reading skills.

MATERIALS
Large World map and/or world map on bulletin board with color push pins
Pathways of Immigration Worksheet and Map for each student, p. 45-46
Immigration- Mrs. Chin's Experience, p.49

WARM-UP
On a world map, identify:

- United States of America- a country
- California- a state in the United States of America
- North America- the continent where you find the United States of America
- The seven continents- North America, South America, Africa, Europe, Asia, Australia, and Antarctica
- The three oceans- the Pacific Ocean, the Atlantic Ocean, and the Indian Ocean

ACTIVITY PROCEDURE

Part One:

1. Hand out world map to each student.
2. In preparation for the activity, tell students the immigration story of Mrs. Chin. Show students on a large map where she came from, where she settled, tell how she got here, and when she made the trip.
3. Go over the questions on side one of the take-home worksheet. Tell students to get their parents to help to answer the questions.

Part Two:

1. Students should come to class with their map and answers completed on an assigned day. Go over the world map again and identify major land features as in the warm-up.
2. Students can approach the map to point out the origin country of their family.
3. Place a push-pin or use a marker to mark the origin of each family. If possible, use a marker to show the course of travel.
4. Continue until each student has traced the path of the family's immigration to California.
5. Ask what the family histories show:
6. Are there any patterns in the immigration paths?
   - Do we come from similar or different places?
   - Did we come here for the same reasons or different reasons?
   - Did we arrive at the same time or at different times?

PATHWAYS OF IMMIGRATION WORKSHEET (Side One)

Ask your parents to help you answer the following questions:

1. Birthplaces:

List the state or country where you were born: _____

List the state or country where your parents were born:_____

List the country where your grandparents were born: _____

2. Go to the map on the opposite side of this page.

Make a dot in the place where you were born. Then write your name next to the dot.

Make dots in the places where each of your parents were born. Then write their names next to the dots.

Make dot in the places where each of your parents were born. Then write their names next to the dots.

3. In what year did your family first come to California?

_____

4. How did they get to California? Did they fly, drive, sail?

_____

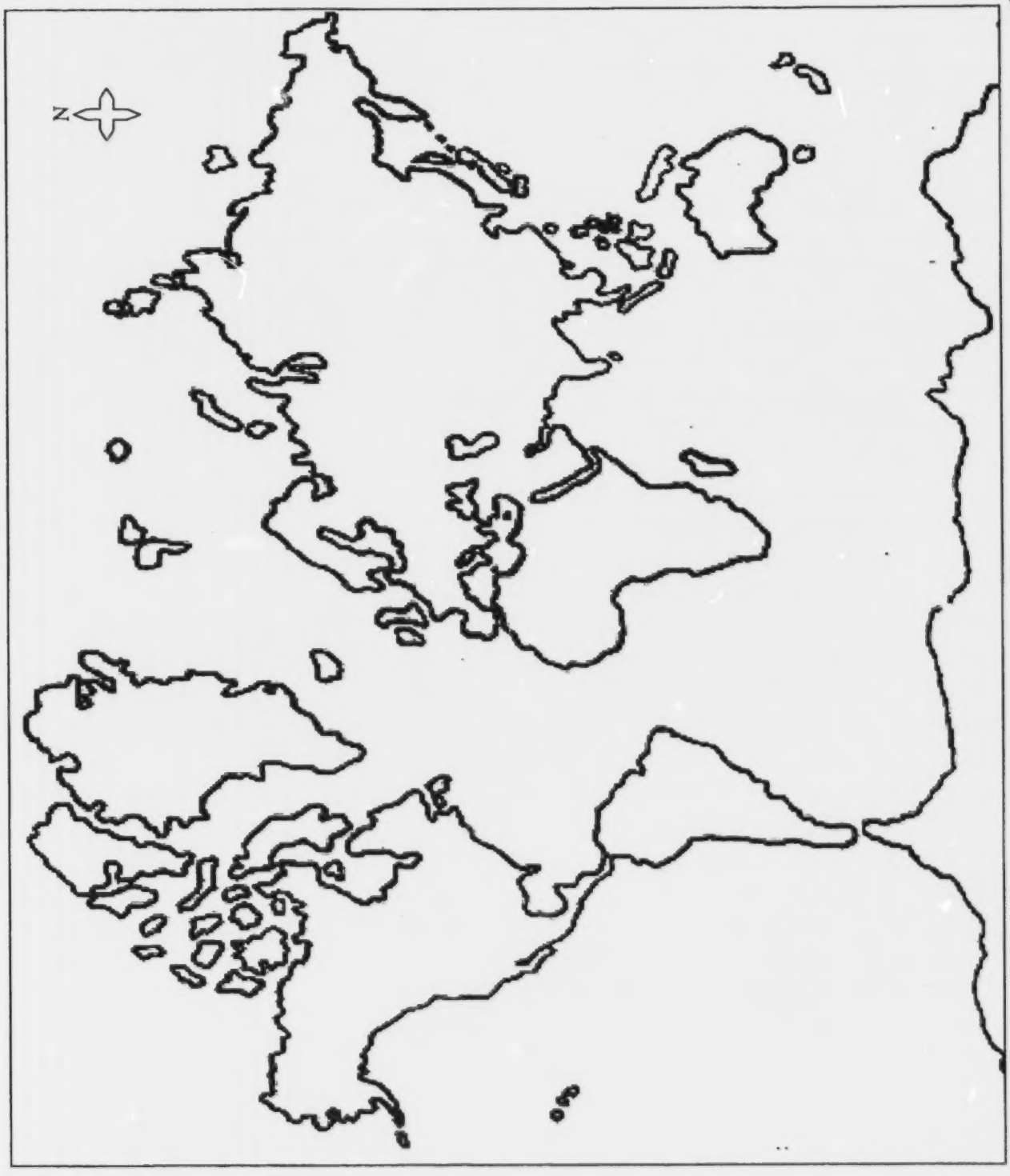
5. Why did your family move to California?

_____

_____

6. Go to the map on the opposite side of this page and trace the path that your family took to get to California.

PATHWAYS OF IMMIGRATION MAP (Side Two)



58 A

LANGUAGE ARTS
Activity 9: Angel Island Poetry

Grade 8 and Up

OBJECTIVE AND SUMMARY OF ACTIVITY
In this activity, students work in groups to identify the issues, obstacles, and feelings facing immigrants from China in poems written on barrack walls at Angel Island detention headquarters.

RATIONALE FOR ACTIVITY
By examining the emotional content of poems written by immigrants from China who were detained at Angel Island, students gain perspective on the immigration experience by placing themselves in the shoes of the poets.

MATERIALS
Copy Angel Island Poetry worksheet for each student, p. 48

WARM-UP
Discuss the history of the Angel Island detention center with students.
Located in the San Francisco Bay, Angel Island was the detention headquarters for immigrants from China awaiting outcomes of medical examinations, immigration papers, or deportation between 1910 and 1940. Barracks were like a prison. Immigrants were separated from their families and were given little food. From barrack windows immigrants could see the city of San Francisco. Many immigrants spent months or years on Angel Island, were interrogated by immigration officers, then were deported back to China. The first poems on Angel Island barracks were written in brush then carved in wood. The poems record feelings of anger, frustration, uncertainty, hope, despair, self-pity, homesickness, and loneliness.

ACTIVITY PROCEDURE
1. Explain to students that they will read translations of poems written by immigrants from China about the hopes, struggles, and frustrations of immigrating to America. For older students, discuss the rise in anti-Chinese sentiment in America during the late 1800's, the Chinese Exclusion Act of 1882, and the decline of the Chinese economy in the late 1800's.
2. Distribute poem page and explain that the Chinese translation of these poems reads left to right in horizontal lines, in contrast to traditional Chinese text which is read in vertical lines right to left and top to bottom.
3. Give students a few minutes to read the poems. (If a student reads Chinese fluently, ask them to read the poem aloud to the class so they can hear the sound of the language. If students speak different dialects, ask students to listen to differences in the sounds of the language.)
4. Assign students in pairs to read the first poem. After reading the poem, have each student write three words to describe the poem. After writing the descriptive words, have the students compare their words. How are they the same/different? Are the impressions of each student similar/different? Discuss.
5. For the second poem, students will work alone (or assign as homework). Students will draw a story board depicting the experiences and emotions of the poet while at Angel Island.

Extension: Ask students to imagine how it would feel to be detained on Angel Island given what they've learned about the conditions. Students should write a journal entry describing the things that they miss from home.

For information on field trips to Angel Island State Park see web site: <www.angelisland.org>

You can find these poems and more in *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*, by Him Mark Lai, Genny Lim, and Judy YungUniversity of Washington Press

ANGEL ISLAND POETRY

Poem 1*:

Imprisoned in the wooden building day after day,
My freedom withheld; how can I bear to talk about it?
I look to see who is happy but they only sit quietly.
I am anxious and depressed and cannot fall asleep.
The days are long and the bottle constantly empty;
my sad mood, even so, is not dispelled.
Nights are long and the pillow cold; who can pity
my loneliness?
After experiencing such loneliness and sorrow,
Why not just return home and learn to plow the fields?

Describe this author's feelings using 3-5 words:

_____

_____

_____

囚困木屋天復天，
自由束縛豈堪言？
舉目誰歡惟靜坐，
關心自悶不成眠。
日永樽空愁莫解，
夜長枕冷倩誰憐？
參透箇中孤苦味，
何如歸去學耕田？

Poem 2*: *By Smiley Jann*

When I left, my parents regretted it was so hurried.
The reason I tearfully swallow my resentment is
because of poverty.
Wishing to escape permanent poverty, I fled overseas.
Who caused my destiny to be so perverse that I would
become imprisoned?
The victim of aggression, people of our nation mourn
the desperate times.
I feel sorely guilty for having not yet repaid my
parents' kindness.
Grieving the cold night, the insects now make noise.
Not only do I sob silently, but my throat tastes bitter.

On another piece of paper, draw a story board depicting the experiences and emotions of the author of this poem.

離時父母恨怱怱：
飲怨漣漣也爲窮。
欲免長貧奔海外：
誰教命舛困囚中？
侵凌國族悲時切：
未報親恩抱罪隆。
今也鳴蟲哀冷夜：
不單幽咽苦喉嚨。

* You can find these poems in *Island: Poetry and History of Chinese Immigrants on Angel Island, 1910-1940*, by Him Mark Lai, Genny Lim, and Judy Yung. University of Washington Press, 1996, pages 68 and 152.

CALIFORNIA REPUBLIC

LANGUAGE ARTS
Activity 10: Immigration to California- Mrs. Chin's Experience

Grade 10

OBJECTIVE AND SUMMARY OF ACTIVITY

In this activity students will learn about the personal history of Mrs. Chin, a Chinese immigrant to California, and the challenges of living in the state following her immigration. Students will investigate reproductions of primary artifacts from her life, and write a letter back to her mother in China explaining her life in the Golden State.

BACKGROUND FOR TEACHERS*

Chop Chin Chum Chin was born in Canton, China in 1908. She received an elementary level schooling in China and lived with her mother. Her father, Ben King Chop, lived apart from his family in California, trying to make ends meet to send money home to his loved ones. His wife could not join him in California, due to the Immigration Act of 1924,[1] which prohibited the entry of aliens considered ineligible to citizenship. Persons from China were now ineligible for American citizenship due to their skin color, as they were considered non-white. Wives in China could not be reunited with their husbands who were citizens; Mrs. Chin's father was American due to his birth in Hawaii.[2] As one Congressman stated, the reason for the Act was that "we do not want to establish additional Oriental families here."[3]

Mrs. Chin made the long journey to California in c. 1930. She was detained in the Angel Island Immigration Station for two weeks upon her arrival. This was required of any Chinese person coming to the United States between 1910 and 1940, regardless of citizenship, in order to verify the truth of their family connections. Her father lived in the Bay Area at this time, and worked as a chef at the Alta Bates hospital in Berkeley.

Upon her release, she was wed in an arranged marriage to a man that her father had great doubts about. Her mother, still in China, had pressed for the marriage. Mrs. Chin had five children in her marriage; over the years she had to sell some of her jewelry to pay the doctor bills.

Around 1954, she began working at the Co-op Garment Factory on 10th Street in Oakland. Paid only 75 cents per hour when she began working, she was required to do extra tasks for the owners of the factory, such as stitching their broken lawnmower bags. She worked there for 26 years with no health care benefits or retirement pay. In her later years, she wanted people to know of her work experience because she felt it was unjust. At one point, she was laid off work just 10 minutes before closing time.

She loved her family and received great joy from them. She personally made sure that her daughter Caroline received a college education from UC Berkeley, even though her husband wanted her to work after high school. Caroline is now a teacher in the Oakland Unified School District.

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* The above information was adapted from an interview with Carolyn Yee, daughter of Mrs. China as told to History Curatorial staff at the Oakland Museum of California.

[1] This prohibition against the wives was repealed in 1930.

[2] The fact that her father was born in Hawaii meant that Mrs. Chin was an American citizen, even though she was born in another country.

[3] Ronald Takaki, *A History of Asian Americans: Strangers From a Different Shore*, Boston: Little, Brown and Company, updated & revised 1998, p.235.

Activity 12 continues on next page...

Activity 10: Immigration to California- Mrs. Chin's Experience *Continued*

PREPARATION AND MATERIALS

Review: Have students read the background information on Mrs. Chin's life and her experience in California. Also, read background historical information on the history of the Chinese in California during the 20th century (p. 40) and discuss relevant parts with students.

Materials: Transparency 12: *Chin Family Photographs*, following page 50
Transparency 13: *Dress or cheong sam worn by Mrs. Chin*, following page 50
Notebook paper and pencils

Warm-up

1. View the family photographs of Mrs. Chin with your students. Transparency 12 (top) is Mrs. Chin and her family outside the Golden Gate International Exposition in San Francisco in 1939. Also pictured (bottom) is her extended family on New Year's Day 1949. Have students seen old pictures of their grandparents or relatives before? Did they learn anything about their family's life long ago from pictures they were shown? What can Mrs. Chin's pictures tell us about her life and her family in California? (Look at their clothes, their facial expressions, and their surroundings.)
2. View Transparency 13 of Mrs. Chin's dress, called a *cheong sam*. What do students think it is made of? Would it be worn for everyday use, or for special occasions? What do you see that makes you say that? Remember that Mrs. Chin was a working woman, and that this dress would have cost much of her salary. Have they seen a dress like this before? (This style of dress is still sold in Chinatown today.)

ACTIVITY PROCEDURE

1. After reviewing the transparencies relating to Mrs. Chin's life with your students, discuss the background, biographical information. How was her life? What was difficult about it? Discuss her working experience as a garment worker. What would you have done if your boss had asked you to work extra hours to repair their lawnmower bags?
2. Ask students why Mrs. Chin thought it was so important to send Caroline to college, and why her father wanted her to work. Can students in the class relate to this dilemma?
3. Keeping in mind the biographical information and the transparencies as evidence of Mrs. Chin's life, have students write a letter home to her mother in China c. 1954, describing what her family is like, her work in the factory, and the joys and frustrations of living in California during this time.
4. Read the letters aloud to the class and discuss which letters describe Mrs. Chin's life best. The class can then rewrite a letter to her mother collectively.

Top: *Mrs. Chin & Family at GGIE.* Photograph, 1939. OMCA Collection.

Bottom: *Mrs. Chin & Family in Oakland.* Photograph, 1949. OMCA Collection.

Dress/cheong sam worn by Mrs. Chin. Silk, c. 1940-80. OMCA Collection.

Materials for:
Activity 11: The Face of A Lion
Activity 12: The Lion Dance for the Chinese New Year

THE NEW YEAR CELEBRATION

Happiness and Fortune to You

The most exciting and colorful of all Chinese celebrations is the Lunar New Year. Chinese communities across China and overseas partake in rituals and celebrations to ensure good fortune for their families and their community in the coming new year. Chinese homes are filled with sweet oranges for good luck, fortunes are told, and lions masks are paraded through the streets while fireworks explode in the sky. The New Year greeting "*gung hei fat choy,*" means "Good fortune for the New Year."

Sequence of New Year Events

The Chinese New Year is based on a lunar calendar. The lunar year has 354 days in 12 lunar months. To make the months correspond to the months of the planets, a 13th month is added every two or three years and two months are added every five years. The New Year falls between January 21 and February 17 on Western calendars. Preparations and celebrations begin before and continue after the first day of the New Year. The celebration lasts about a month.

- **Moon 12**

Day 8 :	Offering of *labazhou* ("soup of the eighth day"), a thick porridge made from whole grains and/or rice topped with dried fruits and nut.
Day 23 or 24:	The Kitchen God ascends to Heaven to make his annual report on the family.
Day 30:	New Year's Eve. Offerings to gods and ancestors are made, families reunite for a meal, elders give "money of the passing year" to youngsters; everyone stays awake to safeguard the year; family members decorate doors and gateposts with door gods and luck bringing papers called spring couplets (*chunlian).*

- **Moon 1**

Day 1:	New Year's Day. Pay respects to elders, set off firecrackers, call on friends and relatives, and burn incense and worship deities.
Day 1-5:	New Spring. Worship the God of Wealth; married women visit their natal homes, sweep houses to send off poverty, keep an open house for visiting friends and relatives.
Day 7:	Birthday of Humanity. First ten days of the New Year are dedicated to various animals, foods, and humans.
Day 15:	The Lantern Festival Day. Parades in San Francisco and other major cities are set as close as possible to this date.

The above chart is adapted from *Mooncakes and Hungry Ghosts: Festivals of China*, by Carol Stepanchuk and Charles Wong, China Books and Periodicals, San Francsico, page 9.

The Kitchen God, Zao Jun

The Kitchen God, also called the Lord of the Hearth (Zao Jun), is one of the oldest gods worshipped in China, and plays an important role in the New Year celebration. The Kitchen God is considered as a compassionate deity whose image is placed close to the kitchen hearth. The Kitchen God is identified with a single family and is present in the home to see and hear everything that the family does during the year. On the 23rd or 24th day of the last month of the lunar year, the family makes a final offering of sweet cakes and preserved fruits to the god before burning the image to release the god for his ascent to Heaven. Sweet foods are offered to ensure that the Kitchen God makes a positive report on the family.

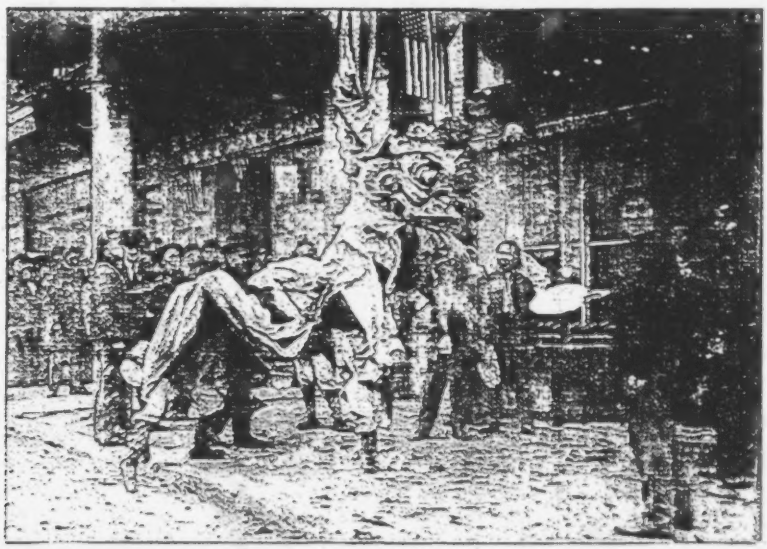
Festive Foods

Foods made and eaten during the New Year's celebrations have particular symbols and purposes. Guests visiting a friend or relatives home sample from snacks of almonds, apples, hazlenuts, peaches, and apricots, all of which convey wishes for fertility and long life. Another traditional dish made in kitchens in northern China are meat dumplings called *jiaozi*. In addition to stuffing the dumplings with seasoned pork, some of the dumplings were traditionally stuffed with copper coins, gold, or silver to suggest a prosperous year ahead.

Family reunion plays an important role in the New Year celebrations. Spirits and living family members gather to celebrate the New Year eve as one community. The feast is called "surrounding the stove," *weilu*. Early Chinese immigrants arrived in the United States without families, making family reunion banquets impossible during the New Year. In San Francisco, clan associations developed spring banquets in restaurants to accommodate the large number of single men who gathered to celebrate the New Year feast.

THE LION DANCE

Lions are not native to China, but came to the country via the famous Silk Road. Rulers in present-day Iran and Afghanistan sent lions to Chinese emperors as gifts to insure favorable trade. Lions were highly valued and were associated with purity and protection. The lion dance dates back to the Han dynasty (205 B.C.E. to 220 C.E.) and was originally performed during religious festivals.



Above: *Oakland, Chinatown,* Photograph, c. 1910
M.L. Cohen, Collection of Oakland Museum of California

The performance of the Lion Dance is now seen at Chinese New Year parades and other occasions, such as weddings and store openings. The Lion Dance is thought to bring good luck, and is performed to give merchants good fortune in exchange for red envelopes of money (*hongbao*). (See Transparency 14 following this page for an example of a Lion Dance headdress that was used in Oakland for celebrations.)

Two people skilled in Chinese Boxing or Kung Fu perform the dance. The elaborate footwork, body movements, balance, and agility practiced in Kung Fu are necessary in the Lion Dance. One person controls the large head of the Lion, which can weigh up to 40 pounds with its decorations of bells, fur, painted eyes, and movable jaws and tongue. The other partner controls the cloth-covered bamboo framework of the Lion's body; together they allow the lion to constantly move, crouching down and leaping up. They entertain the crowds by sometimes fighting with lion tamers, being teased with a ball or cabbage, or frolicking with smaller lion figures.

Musical instruments such as a drum, cymbals, and a gong accompany the Lion Dance. The drummer must control the beat to show when the lion is happy, sleepy, mad, scared, or curious. The front Lion Dancer also manipulates the movements of the lion's head to display the following emotions: happiness, anger, sadness, joy, motion, silence, fear, and suspicion.

On the following page you can read the tale of how the lion scared away the monster called *nien* and why people use the lion to scar away the *nien* even today.

Oakland Museum of CA
Education Dept.-
Forbidden City Curriculum

Lion Dance Costume
Canton, China, c. 1980.
OMCA Collection

The Lion and the 'Nien'

A long time ago, a strange creature appeared in China that terrified all the country, for it ate men and animals. The fast and fierce creature was called 'nien', which sounds like the Chinese word for 'year.' Neither the fox nor the tiger could fight the nien effectively and in despair the people asked the lion for help. The lion shook his mane, rushed towards the creature and wounded it. The nien hurried away with his tail between his legs. But he stated that he would return to take his revenge.

A year later the nien did return. This time the lion couldn't help the people. He was too busy with guarding the Emperor's gate. So the villagers decided to do the job themselves. Out of bamboo and cloth, they produced an image of the lion. Two men crawled inside it and approached the nien. The lion dancers pranced and roared, and the monster fled away.

So after this, people danced the Lion Dance to keep the evil spirits, such as the nien, away for another year. You can still see (and hear) them dancing during the Chinese New Year's festival, scaring away the evil as they did long ago.

LANGUAGE ARTS AND VISUAL ARTS
Activity 11: The Face of A Lion

Grades 2 - 4

OBJECTIVE AND SUMMARY OF ACTIVITY

Students will read how the lion dance came to be associated with Chinese New Year, examine a lion dance mask, and create a replica paper lion mask.

RATIONALE FOR ACTIVITY

This activity encourages students to examine ancient Chinese myths and to examine a cultural artifact for meaning. Students will explore how the lion dance developed, the meaning of the lion dance, and create individual lion masks.

MATERIALS

Background Materials:

Copy of the story *The Lion and the 'Nien'* for each student, p. 54
Transparency 14: Lion Dance costume, after p.53
Background information on the Lion Dance, p.53

Mask Materials:

Card stock for mask and head band
Glue
Markers, crayons, paints, sequins for decoration
Straws, pipe cleaners, or paper strips for whiskers

WARM-UP

Review with the class the importance of the Chinese New Year's festival as discussed in lesson .
Discuss the following questions:

- How does one celebrate Chinese New Years? (food, visiting relatives, cleaning out the old, resolving arguments, lighting fireworks, etc.)
- How do we celebrate the coming of the New Year in America on January 1st? (Greet the New Year with loud horns and noisemakers, fireworks, make New Year's promises to improve our lives for the coming year.)

ACTIVITY PROCEDURE

1. Have students read their copy of *The Lion and the 'Nien'*. Discuss how the terrified villagers solved their problem of the monster nien.
2. Read appropriate parts of the Lion Dance background information to students. Many students may have seen a Lion or Dragon dance, or may be familiar with kung fu. Ask students for his/her own experience in regards to the Lion Dance.
3. View the Lion Dance costume transparency with the class. The transparency only shows the large papier-mache head of the lion. (The rest of the lion's body is made out of simple cloth and is not shown.) The costume was made in Canton, China, and used in San Francisco, for Chinese New Year Parades, weddings, and business openings.
4. Discuss the following questions in regards to the transparency:
   - What do they think the lion is made out of? (fur, painted wood, horse hair, silver metal disks, multi-colored pom poms, eyes are fitted with battery powered lights.)
   - What feeling do you get when you look at this lion head? (Scared? Sad? Happy? Funny?)
   - What colors do you see? How do they make you feel?
   - Notice the lion's mouth and eyes. The lion dancer controls the front of the lion, and can close the eyes, or open the mouth. How would this look if you were to see it in person?

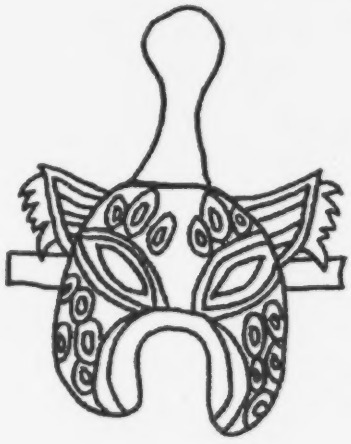
Activity continued on following page...

Activity 11: The Face of A Lion continued...

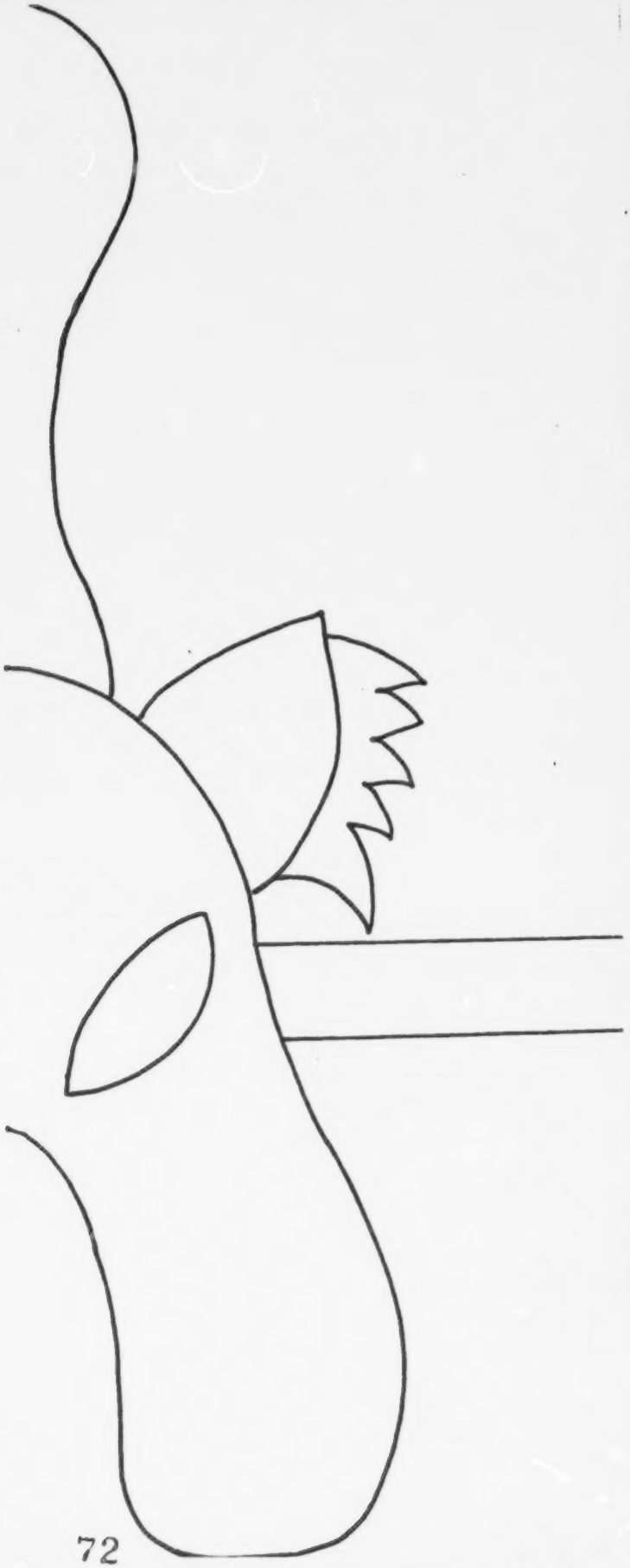
5. To make a lion mask: See illustrations below for reference. Using template on following page, trace and cut out mask shapes. Assist students in cutting out eye areas. (Prior to activity, cut extra card stock strips for head band extensions.)
6. Students should color, paint, or glue designs onto the mask face. Decorate back of nose, as it will fold down giving the mask a three dimensional effect.
7. Fold down nose and leave unglued. Make whiskers with paper strips, pipe cleaners, or straws and glue onto mask.
8. Add extra head band strips onto strip by eyes according to size of child's head. Loosely tape end of strips together to secure mask to back of head.

1. Fold paper in half and draw mask shape

2. Cut out and decorate mask. Decorate back of nose.



3. Fold down nose and glue on paper or straw whiskers



LANGUAGE ARTS AND VISUAL ARTS
Activity 12: The Lion Dance for the Chinese New Year

Grade 2 - 5

OBJECTIVE AND SUMMARY OF ACTIVITY
Students will read how the lion dance came to be associated with Chinese New Year, explore a lion dance costume, and write a creative story from the perspective of a 'dancing' lion.

RATIONALE FOR ACTIVITY
This activity enhances students' knowledge of diverse cultural celebrations by examining ancient Chinese myths. Students also learn critical thinking skills by visually analyzing a cultural artifact and discussing it with their peers. Through immersing students in the history and lore of the dragon dance, they are better able to take on the role of the lion and create a short story about it.

MATERIALS
Copy of the story *The Lion and the 'Nien'* for each student, p. 54
Transparency 14: Lion Dance costume, following p. 53
Story Graphic Organizer, p. 59
Background information on the Lion Dance, p. 53

WARM-UP
Review with the class the importance of the Chinese New Year's festival as discussed in lesson .
Discuss the following questions:

- How does one celebrate Chinese New Years? (food, visiting relatives, cleaning out the old, resolving arguments, lighting fireworks, etc.) ?
- What do we do to celebrate the coming of the New Year in America on January 1st? (Greet the New Year with loud horns and noisemakers, fireworks, and make New Year's promises to improve our lives for the coming year.)

ACTIVITY PROCEDURE

1. Have students read their copy of *The Lion and the 'Nien'*. Discuss how the terrified villagers solved their problem of the monster *nien*.
2. Read appropriate parts of the Lion Dance background information to students. Many students may have seen a Lion or Dragon Dance, or may be familiar with kung fu. Ask students for his/her own experience in regards to the Lion Dance.
3. View the Lion Dance costume transparency with the class. The transparency only shows the large papier-mache head of the lion. (The rest of the lion's body is made out of simple cloth and is not shown.) The costume was made in Canton, China, and used in San Francisco, for Chinese New Year, weddings, and business openings.

Activity continued on next page...

Activity 12: The Lion Dance for the Chinese New Year continued...

Discuss the following questions in regards to the transparency:

- What do they think the lion is made out of? (fur, painted wood, horse hair, silver metal disks, multi-colored pom poms, eyes are fitted with battery powered lights.)
- What feeling do you get when you look at this lion head? (Scared? Sad? Happy? Funny?)
- What colors do you see;
- How do they make you feel?
- Notice the lion's mouth and eyes. The Lion Dancer controls the front of the lion, and can close the eyes, or open the mouth. How would this look if you were to see it in person?

4. Using the Story Graphic Organizer, have each student write down a beginning, middle, and end to their own story on how the lion dance began in China. This story is told from the lion's perspective, instead of the villager's view as seen in *The Lion and the 'Nien.'*

5. Have students elaborate on their story outline by filling in descriptive details and events into a finished story. Read aloud students' stories and discuss. How are these stories different from the original story they read? Does the lion in their story look like the real lion head they viewed in the transparency?

POST ACTIVITY:

Look for local listings regarding the Chinese New Year's Parade nearest your school.

If you wish to see a lion dance, try the following associations:

Xiao White Lion Dancers (415)956-4333
Jing Yi Lion Dance Group (415)994-6823/(415)752-4112
Golden Lions of San Francisco (415)979-2792

Name _____

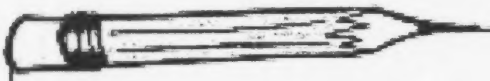
Characters

Beginning

Title

Middle

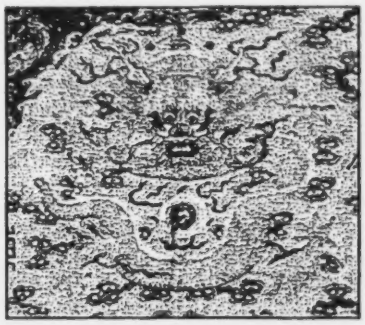
Setting



End

General Graphic Organizer: *Teaching and Learning Company*, Carthage, IL

Materials for:
Activity 13: Dragon Puppets
Activity 14: Dragon Boat Folk Tale and Festival Dumplings



THE DRAGON AS A SYMBOL AND THE DRAGON BOAT FESTIVAL

The Chinese believed that:

- Dragons breath turned into clouds
- Dragons displayed their power in thunder and rain
- Dragons represented good luck, authority, growth, and virility

Dragons appear on both ancient and modern items:

- On imperial clothing
- On dishes
- On decorative items
- In architecture
- In stories/folk tales

The Dragon Boat Festival

Traditionally, the Dragon Boat Festival happens once a year as the cycle of seasons moves from the yang seasons (winter and spring) to the yin seasons (summer and autumn). A series of boat races are held, each boat designed by a different village or association. Following the races, the people spend the rest of the day attending martial arts demonstrations, watching street theater, or snacking on sweet buns, dragon-boat dumplings, and roasted pine nuts. Fireworks are set off long into the night.

The festival honors Qu Yuan, China's earliest known poet, who disappeared while walking along a river bank. He served as a minister to the king, but no one would listen to his advice on how to keep peace, and he was told to leave the kingdom forever. He became very sad and began walking down a riverbank. That is the last anyone ever saw of him. The people got into their boats to look for him, but they never found him, so they threw rice into the water for his soul to eat. But, Qu Yuan didn't always have a chance to eat these offerings. On the following page is the folk tale that tells why.

Although many Chinese left behind their country to come to America, traditions and customs remain part their lives and have become integrated to the culture of their new homes. The annual dragon boat competition is celebrated at the California International Dragon Boat Festival in Oakland Marina in Jack London Square where attendees watch demonstrations, eat foods, and view artists' exhibits.

The Hungry River Dragon

There was once a fisherman who went to the river every day to fish. Each time he cast out his net, he sprinkled a handful of rice over the water to feed the river spirits.

One day he went to the river and tossed out his offering of rice. But he didn't catch a single fish. Instead, he heard someone shout,

"I am hungry!"

The next day, he threw out a few extra handfuls of rice. He started to fish but was startled again by a voice saying, **"I am hungry!"**

The third day he took a whole bag of rice and before casting out his net, threw all the grain into the river. The he heard the voice again, only louder still, **"I am hungry!"** Suddenly, in full daylight, he caught sight of a man who called himself the poet Qu Yuan.

"What's wrong?" the fisherman cried, "Aren't you getting enough rice?"

"No!" Qu Yuan said. "A hungry dragon is eating all the rice. He has the eyes of a rabbit, the scales of a carp, the claws of a hawk, and the horns of a deer."

"His voice is like the clanging of pots and pans, and when he's not eating he plays with a bright, gleaming pearl in the middle of his mouth. He's always following me around, and he's really quite a pest."

"What can I do?" the fisherman asked.

"Seal the rice with bamboo leaves and tie it together with different colored threads- green, red, yellow, white, and black." Qu Yuan instructed. "The colors will scare the dragon away."

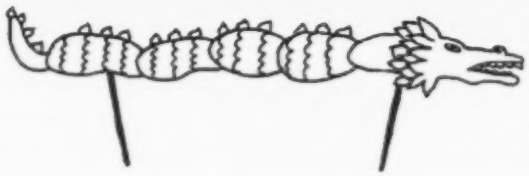
The fisherman did as he was told, and sure enough the waters were still once more. He never heard from the soul of Qu Yuan again. And lucky for the fisherman, his nets were always full.

This folk tale can be found in *Red Eggs and Dragon Boats: Celebrating Chinese Festivals*, by Carol Stepanchuk, Pacific View Press, Berkeley, California, page 36-37.

LANGUAGE ARTS AND ART
Activity 13: Dragon Puppets

Grade 2 - 5

OBJECTIVE AND SUMMARY OF ACTIVITY
Students discuss the meaning of the dragon symbol in Chinese culture and read a folk tale based on the mythology of the dragon. Each student then creates a dragon puppet.



RATIONALE FOR ACTIVITY
This activity provides students opportunity to apply artistic skill to create a puppet on the theme of the dragon. Students learn to recognize the symbol and the ability to identify dragons in other objects at the exhibition.

MATERIALS
For Warm-up: The Dragon Boat Festival, p. 60
The Hungry Dragon Folk Tale, p. 61
For Dragon Puppets: Dragon template- enlarged 200% (one for each student), p. 63; poster board, construction paper (or origami paper), scissors and pinking shears, tissue paper, glue, hole punch, chopsticks (one pair for each puppet), brass paper fasteners

WARM-UP
Discuss the meaning of the dragon as a symbol in Chinese culture and as a symbol in the Dragon Boat Festival. Read *The Hungry Dragon* folk tale aloud as a class and discuss the role of the dragon in the story.

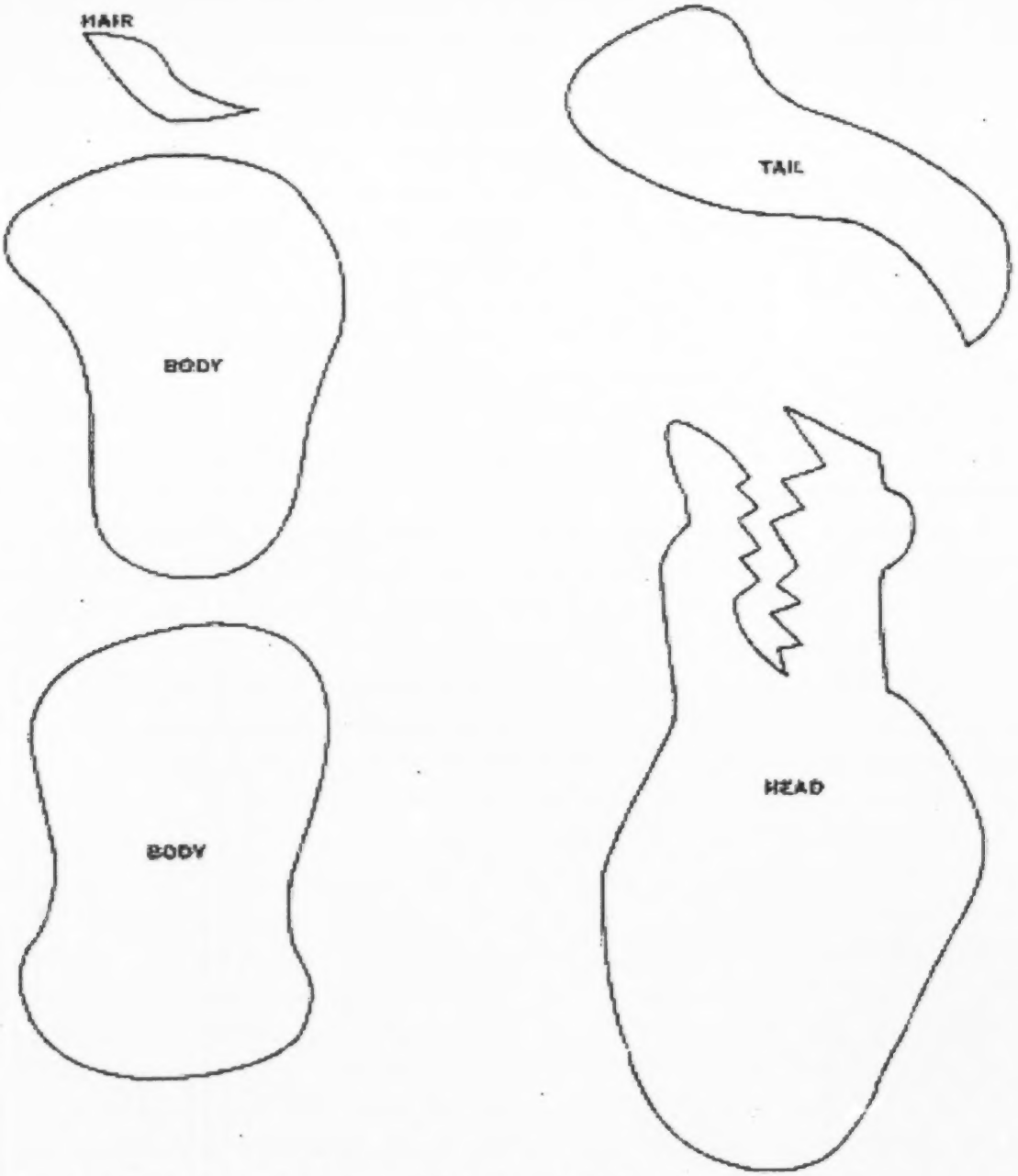
ACTIVITY PROCEDURE
Younger students can color scales and features on the dragon pieces instead of gluing individual pieces on.

1. Trace the template onto two sheets of poster board. The dragon will have a front and back. Cut out the dragon pieces.
2. Cut strips of construction paper 2 inches wide and about one inch longer than the width of the dragon. Cut one end with pinking shears and one end with regular scissors.
3. To make the dragon's head, glue a piece of construction paper onto the head. Trim around the outline of the head. Glue some strips into the neck area. Cut white paper for the eyes, teeth, and nostrils; a black circle for the pupil of the eye, and a corresponding color for the eyelid. Glue to face.
4. To make dragon's hair, cut pieces of construction paper using the small flame shape from the template as a guide. Glue these pieces in a flaming-pattern around the head.
5. To make the dragon's body and tail, glue the construction paper strips onto the dragon sections starting at the end of the tail. Overlap the strips to make a fish-scale pattern. Continue to glue the strips on all sections. Trim the edges of the strips.
6. To make dragon spikes on the body, glue triangle shaped pieces of tissue paper to the inside of one piece of each section.
7. Spread glue on the inside of all the dragon sections. Glue one chopstick to the inside of the dragon's head and one to the inside of the dragon's tail; these will serve as puppet handles. Glue all the front and back sections together. Let dry for about an hour.
8. Using a hole punch, punch a hole at the ends of each connecting section. Connect the sections with brass paper fasteners.

Dragon Puppet template and directions adapted from: <www.marthastewart.com>

Dragon Puppet Template

Note: Enlarge by 200%



Above template for Dragon Puppets adapted from: <www.marthastewart.com>

CALIFORNIA REPUBLIC

LANGUAGE ARTS
Activity 14: Dragon Boat Folk Tale and Festival Dumplings

Grade 2 - 5

OBJECTIVE AND SUMMARY OF ACTIVITY

Students read about the Dragon Boat Festival and a related folk tale based on the mythology of the dragon. Students will then work together to measure, mix, and cook ingredients for a Dragon Boat Festival food called Dragon Boat Dumplings.

RATIONALE FOR ACTIVITY

Students are encouraged to relate symbols to larger cultural celebrations. Students will also use team work skills, reading skills, and mathematical skills to successfully make the Dragon Boat Dumplings. Students will learn to recognize the dragon symbol and will have the ability to identify dragons in other objects at the exhibition. (Note: Many Chinese families celebrate the Dragon Boat Festival with *joong*. They are made from sweet rice, filled with lotus seed paste or salted pork wrapped in bamboo leaves tied with string. The *joong* take hours to cook through and many families nowadays just buy them from a restaurant or bakery. The dumpling recipe in this exercise is less traditional, however, is faster and more suitable for a classroom activity.)

MATERIALS

For Warm-up:	The Dragon Boat Festival, p. 60
	The Hungry Dragon Folk Tale, p. 61
For Dumplings:	Copy recipe Dragon Boat Dumplings for each student, p. 65
	Gather all tools and ingredients for dumplings as listed on the recipe

WARM-UP

Review with the class the meaning of the Dragon Boat Festival. After discussing the meaning of the celebration read the folk tale *The Hungry Dragon* as a class. Ask students to describe a holiday that they and their family celebrate:

- What is the celebration called?
- Why is it celebrated?
- When is it celebrated?
- Are there any special foods that are eaten as part of the celebration?

Ask students to bring in samples of foods eaten during celebration if possible!
(Example: Mexican wedding cookies, Hanukkah, Thanksgiving, or Kwaanza celebration foods.)

ACTIVITY PROCEDURE

We recommend that you pre-soak the bamboo leaves in warm water prior to the class meeting to save time!

1. Following the warm-up activity distribute and read the recipe through with the class.
2. You may decide to divide the class into groups- measuring, mixing, kneading, filling, and tying. Or have assistants set up other cooking stations so small groups can make the dumplings at the same time.
3. Make Dragon Boat Dumplings. Students should read, measure, and combine ingredients with the assistance of an adult. Depending on the age of your class, you may decide not to allow students near the pot or steamer for their safety.
4. Each recipe makes 12 dumplings- multiply the recipe for larger groups or if students will take home samples.

This recipe is adapted from *Red Eggs and Dragon Boats: Celebrating Chinese Festivals*, by Carol Stepanchuk, Pacific View Press. Berkeley, California, 1994, page 39.

Dragon Boat Dumpling Recipe

These tasty dumplings are eaten during the *Dragon Boat Festival* while people watch huge dragon boats race, fireworks in the China sky, street theater, and martial arts demonstrations.

Getting Started:

Utensils:
baking pan
sauce pan
mixing bowl
measuring cups and spoons
string- cotton twine of many colors
wok or big pot with lid
steamer
tongs

Hot plate or stove

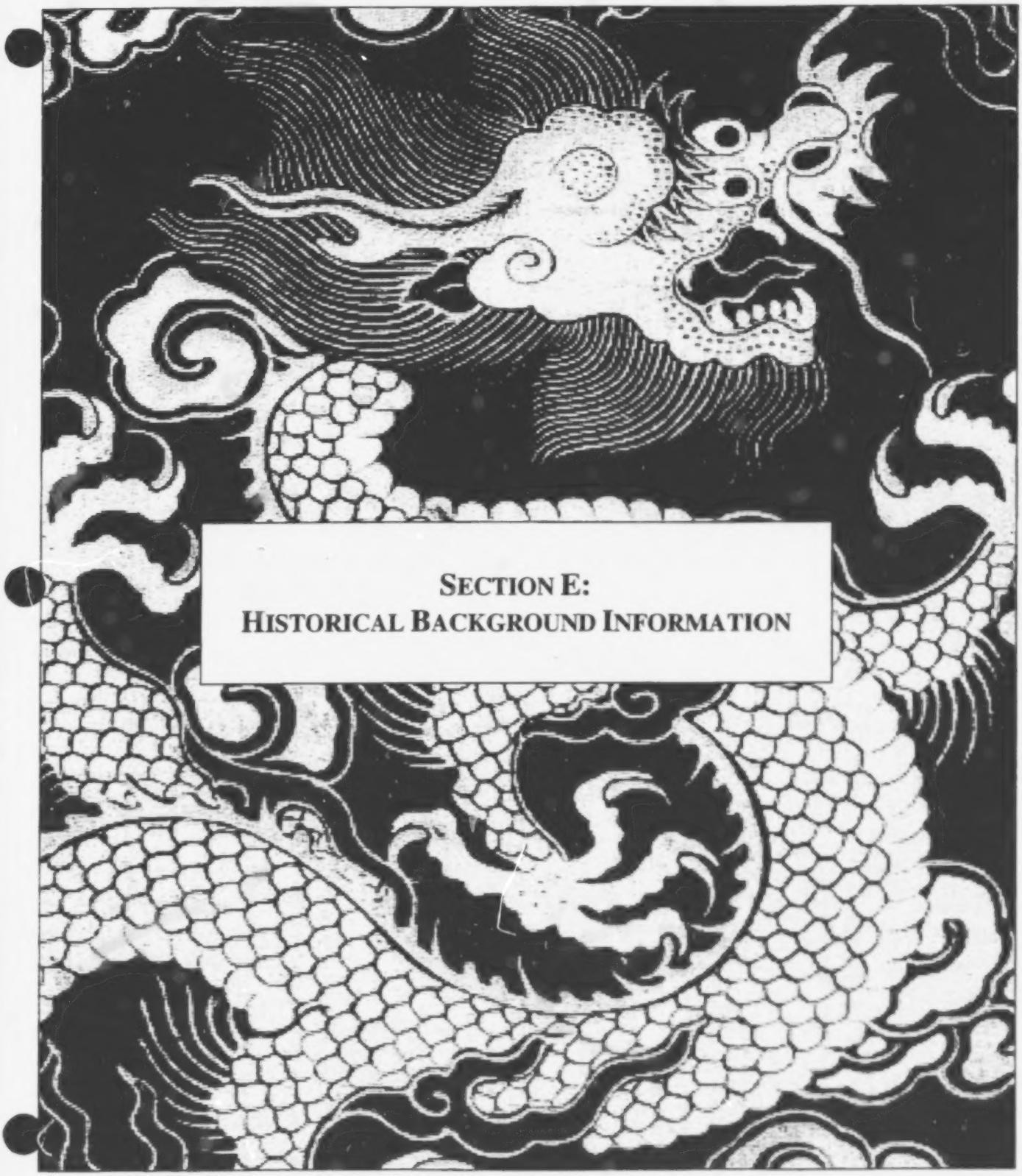
Ingredients for the Dumplings:
2 cups glutinous rice flour
½ cup sugar
½ cup boiling water
2 tablespoons cold water
1 teaspoon banana extract
12 dried bamboo or cast iron leaves (available at Chinese groceries in neatly tied bundles)
vegetable oil for brushing leaves
1 cup canned sweet red bean paste or melon seed or lotus seed paste for filling (A sweet, thick, firm paste made from mashed red beans)

Step by Step:

Make sure a grown-up has looked over the recipe and can help at the stove.

1. Gather all ingredients and tools. Pre-soak the leaves in a pan of warm water until soft (1 hour for cast iron, 4 hours for bamboo).
2. Put the rice flour in the mixing bowl. Bring to a boil in a sauce pan: ½ cup sugar in ½ cup of water. Add extract to liquid. Pour into flour, add 2 tablespoons of cold water, and mix with a fork into a squeezable dough. Knead (knuckling and punching) until smooth. Put it on a lightly floured clean surface and using your hands, roll out into a sausage shape. Cut into 12 pieces and roll each into a ball.
3. Pat the leaves dry and brush with oil. Flatten the dough balls with your hands. Place a tablespoon of the paste into the center of the dough and wrap the dough around the filling, bringing the edges to seal.
4. Place near the corner end of a leaf and wrap the leaf around it so that nothing falls out. A four-sided shape looks nice. Tie tightly with multi-colored string. Don't overstuff, remember, the rice will expand more.
5. Steam the dumplings in a covered steamer for 15 to 20 minutes. Carefully take them out with tongs. Unwrap and eat (not the leaves!). Serve hot or cold. (Makes 12 tasty treats.)

This recipe is adapted from *Red Eggs and Dragon Boats: Celebrating Chinese Festivals*, by Carol Stepanchuk, Pacific View Press. Berkeley, California, 1994, page 39.

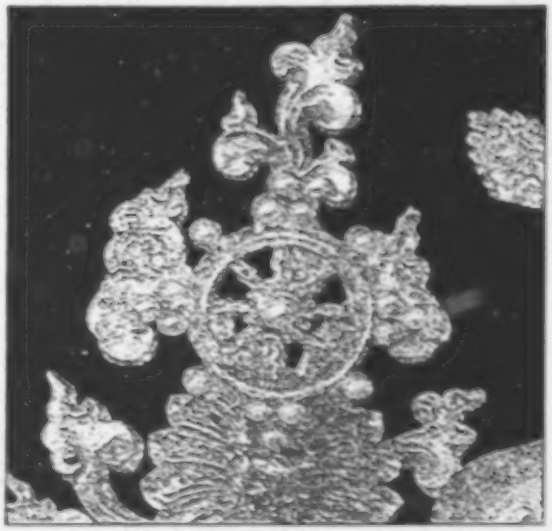


SECTION E:
HISTORICAL BACKGROUND INFORMATION

A Brief History of Buddhism

Birth of the Buddha

Nearly 2500 years ago, in 536 BCE, a prince was born to a noble family on the Nepalese border in Northern India. Five days after the new prince's birth, a group of eight wise men named him Siddhartha (Sanskrit for Wish Fulfilled) Gautama. Indian legends and folklore claim that a white elephant appeared in a dream to Siddhartha's mother the night before his birth, which was viewed as a divine intervention from the gods.



Above: The "wheel of the law." Detail from- *Gold Statue of Maitreya Inlaid with Pearls*, 18th Century. For a full view of the Maitreya see: Transparency 8

As a prince, Siddhartha knew only of the happiness and beauty which surrounded him, and not of the harsh realities of the outside world. As a young man, he journeyed outside of his palace, and for the first time since his birth, came upon a crippled man, followed by an old man, a diseased man and a dead man. Seeing these four, Siddhartha realized that human life was beset by suffering. Siddhartha devoted the remainder of his life to search for enlightenment, or a way to lead people away from the endless sufferings of mankind.

Siddhartha believed that in order to reach Nirvana, or the state of bliss, and away from the endless cycle of human suffering, people must abandon all of their earthly possessions, including wealth, personal belongings and ultimately, their flesh body. Upon his death, Siddhartha was believed to have reached this state of Nirvana and obtained the rank of Buddha when he died in the company of his pupils. When referring to the original Buddha, the name Sakyamuni is also used.

Early Buddhist Sects and Expansion in China

Early Buddhism in India was characterized by the Hinayana (Smaller Vehicle) School, which emphasized the salvation of the individual.[1] Expansion of this new religion in post-Han Dynasty (221 to 256) China into a major religious movement paralleled the growth of a new sect of Mahayana (Greater Vehicle) Buddhism, which advocated pity for all creatures and salvation for all humanity as the only possible means of achieving personal salvation. The Mahayana Sect began in India but very quickly spread into China through the Silk Road (400 BCE- 1300 CE). The Silk Road was the primary trade route between India to China, where merchant caravans traded silk, brocade, and spices. The establishment of the Silk Road allowed the Chinese, for the first time, to trade with western nations.

[1] C. K. Yang, *Religion in Chinese Society*, p. 118-119. Prospect Heights, IL., 1961.

The fall of China's Han Dynasty in 221 was succeeded by a period of short-lived Chinese kingdoms. During the Jin Dynasty, which began in 265, China was completely overrun by invading hordes of Huns and Mongols tribes from the north, and Tungusic and Turkic tribes from the west. Between 220 and 420, there were a total of 304 calamities recorded, which included wars, raids, floods and famine. In the 169 year period between 420 and 589, there were 315 calamities recorded.[2] During this period of ongoing catastrophes, the Chinese people, who once believed in Confucianism and the ruling state, strayed away from trust in their government and their Confucian beliefs and began to seek religious faith in Buddhism and Taoism, a rising Chinese religion, focusing on following the correct path of moral conduct. Wishing to escape their own harsh realities of war and pestilence, many found refuge in Buddhist temples throughout China and began their quests for enlightenment.

In 624, during the Tang Dynasty, a Chinese monk named Tang Seng (also known as Tripitaka Tang) traveled along the Silk Road to India to carry back with him Buddhist scriptures to translate into Chinese. Though the true accounts to his 'Journey to the West' (which later became an epic novel) remains a mystery, Tang Seng's contributions to the expansion of Buddhism into the Chinese ruling state is indisputable. Tang Seng made three trips to India, during which more than 150 volumes of Buddhist texts were brought back to China to further the Chinese people's knowledge and understanding in Buddhism.

Maitreya

Not only did the Buddhists believe in the Sakyamuni Buddha, the original Buddha, but they also believed that a 'future Buddha' would arise to lead mankind to Nirvana. This 'future Buddha' was known as Maitreya. Maitreya is often depicted as a young prince, with a clean shaven face and a ring of enlightened flames around his head. Other symbols surrounding him include the "wheel of the law" (as pictured on the previous page) and his hand takes the form of *mudra*. Another form of the Buddha is a Bodhisattva, who had already reached Buddhahood, but returns to the earthly realm in order to help others achieve Buddhahood. The most famous Bodhisattva is Guanyin (or Kwan Yin), the goddess of mercy. Although Guanyin is female in Chinese (and later Japanese) folklore, the Boddhisattva was an Indian Prince who achieved Buddhahood around 250 BCE. Many relics today remain attributed to the merciful Guanyin.

For an Activity based on the above topic see:
Activity 7: Buddhist Symbolism

[2] *History of Famine Relief in China*, Beijing, p. 8-12, 1958.

Grades 8 and Up

The following is background information on the importance and influence of the Silk Road to the Qing Dynasty. Discussion questions for students are also included.

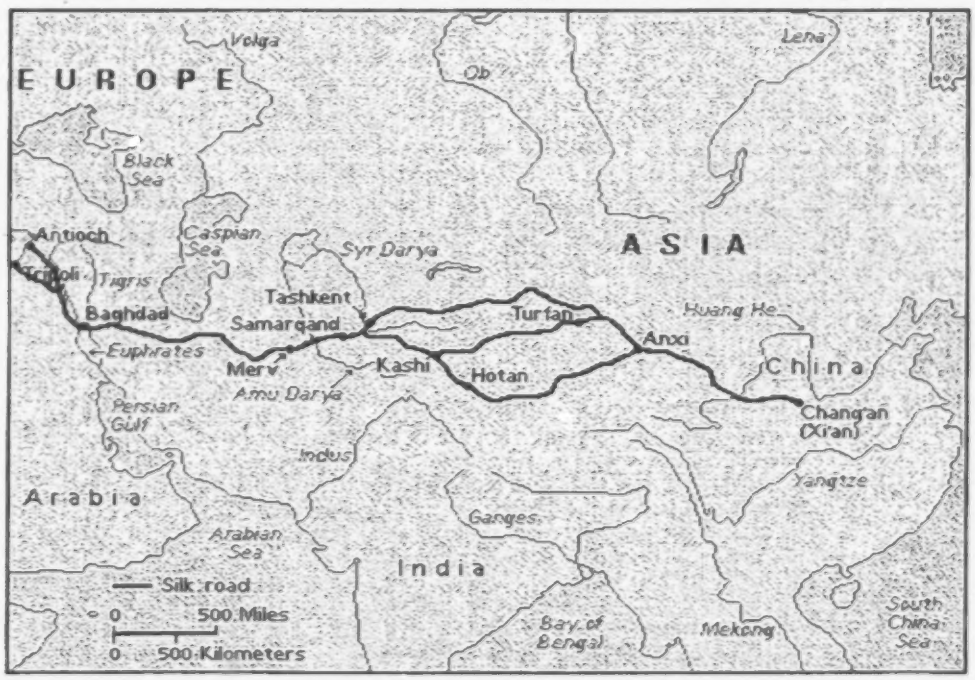
THE SILK ROAD

The Father of the Silk Road

The first Dynasty of China, the Qin, ended its reign in 15 years and was replaced by the Han Dynasty, which spanned four centuries between 202 BCE to 220 CE. Unlike the Qin, the Han emperors welcomed trade and commerce with foreign states as well as arts and culture from western territories.

The Han emperor, Wudi, hoping to build an alliance with western empires against the Xiongnu tribes (which later became the Hun), sent Zhang Qian as an emissary to the west in 138 BCE. Although his mission was unsuccessful, he was instrumental in introducing silk to other areas of the world. Silk was an immediate hit in India. Silk, a soft fabric which were originally cocoons woven in thin strands of string by silk worms, is indigenous to southern China. When Zhang Qian returned to the capital in 119 BCE Emperor Wudi was intrigued with Zhang Qian's discovery of the western tribes and ordered his immediate departure to further trade. In this manner, Zhang Qian was considered the father of the Silk Road. The 7000 mile trade route spanned China, Central Asia, Northern India, the Parthian and Roman Empires.[1] It connected the Yellow River Valley of Central China and Chinese provinces such as Gansu and Xinjiang and present-day countries Iran, Iraq and Syria.[2] Although the Silk Road's primary span is between China and India, silk was said to have been traded as a rare and valued treasure to the early Greeks and later Romans. It was also on this route that the Italian explorer Marco Polo (1254-1324) traveled to China in 1273, bringing back with him the introduction of noodles (later spaghetti), ice cream and eye glasses to Europe.

At right: Map of the Silk Road found at: <school.discovery.com>



[1] http://ess1.ps.uci.edu/~oliver/silk.html#4
[2] http://www.iranbazar.com/museums.htm

Multiple Goods, Multiple Roads

The term 'Silk Road' is rather misleading. Although silk was the primary interest for merchants, it was not the only commodity exchanged. In the 1500 years that the Silk Road was in use, China exported not only silk, but also brocade, embroidery, medicine, perfumes, jade, ivory, and slaves while importing from the west alfalfa, pomegranates, grape vines, spices and finely bred stallions for the imperial cavalry.[3] Chinese and Indian merchants also traded precious stones, exotic animals, gold and silver. There was not a single 'road' which merchants followed. The journey began in the Han Dynasty's capital of Changan (currently Xian), passed through the Gansu Corridor (currently Gansu Province), and to the city of Dunhuang at the eastern edge of the Taklimakan Desert. After reaching the Taklimakan Desert, one of the more hostile environments in the world, the merchant caravans ventured in different paths through the desert, usually by way of the half-dozen scattered oases.

Buddhism Across the Silk Road

The most important influence the Silk Road brought from India to China was Buddhism, which first entered China in fifth century. Although earlier Indian religions of Janna and Hindi were also introduced, they were not as widely accepted as Buddhism. By the time Buddhism had entered China, many new sects or factions had arisen from the original Buddhism that was taught by Sakyamuni Buddha.

By 760, trade on the silk road declined, though it revived under the Song Dynasty in the 11th and 12th centuries. Trade by way of the Silk Road was also utilized during the Yuan Dynasty 1276-1368. Due to continual threat to overland trade by bandits, overseas trade of silk and furs to Russia by the end of the fourteenth century ended the Silk Road's 1500 year legacy.

Think About It!

The following questions can be answered in part from the above text while others may require more in depth research by students:

- What goods did Chinese merchants trade to the west via the silk road?
- What goods did Indian/Western merchants trade via the silk road?
- What obstacles did silk road merchants encounter while traveling? Would you want to travel as a merchant on the silk road?
- What religion spread to China via the silk road?
- Who was Marco Polo and what were the chief achievements in his lifetime?
- Why was Zhang Qian considered the 'father of the silk road'?

[3] http://zinnia.umfacad.maine.edu/~mshea/China/xian.html

Grades 10 and 11

The following information is background information on one cause of the fall of the Qing Dynasty. Questions are included to encourage students to think about the event from at least two perspectives.

THE OPIUM WARS

The Opium Wars: Two Perspectives

The first Chinese Opium War (1839-1842), was a landmark historical event which roused a new sense of Chinese nationalism and anti-foreign occupation. Only few volumes published on the Opium War considered both the Chinese and the Western points of view. Most English works on the subject defend England's actions whereas Chinese texts, especially under Communism, were filled with patriotic propaganda and claims of victimization. It is important to understand both the Chinese perspective and the Western point of view on the causes and effects of the Opium War.

Smuggling Turns to War

There is little dispute over the direct course of action which led to the outbreak of the Opium War. The Qing Dynasty, under the leadership of Cixi, or the Empress Dowager, was holding on to the conservative ideal of China's superiority as the "Center Nation" in the world. In the late 18th century and early 19th century, China's economy was controlled by the Emperor, whose appointed officials were often corrupt. The Empress Dowager rejected trade for Western military technology such as firearms, but allowed England to sell opium and spices from India to China. Opium, an extract made from poppy flower seeds, is highly addictive. Prolonged use of this drug causes depletion of calcium from bones, loss of body weight and insomnia. In turn, China traded silks, ornate furniture, porcelain, and brocade to England.

Between 1836 to 1839, England sold over 40,000 cases of opium, mostly illegal, to China. In the Spring of 1839, witnessing the hazardous toll which opium had taken on the Chinese people, the Provincial Commissioner of Guangdong (Canton), Lin Zexu, ordered his troops to destroy over 1500 tons of opium confiscated from British merchants. In 1840, England retaliated by sending a naval fleet to officially declare war on China. At first, the fleet was met with strong resistance in Guangdong. In 1841, the Empress Dowager, wanting to re-establish peace with Britain, dismissed Lin Zexu from his post as Provincial Commissioner. On August 29, 1842, due to lack of military technology and low morale of troops, China lost the war and was coerced into signing the Treaty of Nanking, under which $15 million were paid to British merchants while Hong Kong was ceded to Great Britain. By 1845, China was coerced into signing two treaties with France and the United States, which granted these foreign nations unlimited use of her port cities, including districts walled off for use by foreign settlers. Stores and recreation facilities were built to accommodate the foreigners' needs, with signs on the doors which read: "No Chinese or dogs allowed."

Foreign Occupation

While many European historians argue that these uneven treaties were beneficial for Chinese trade, and expanded her horizon in the international market; Chinese historians argue that China had fallen under foreign occupation and her people were subjected to mistreatment by westerners. Cases of murder, violence and theft had been made against British soldiers, though none were tried. European and American missionaries, who converted Chinese orphans to Christianity, were often targeted and killed by local militias in the Taiping Uprising (1851-1864) and the Boxer Rebellion (1899-1900).

The People's Republic of China

Due to foreign occupation of Chinese port cities and subsequent western influence and education, and also because of the powerless, corrupt late Qing Dynasty imperial government, the Chinese found a new sense of nationalism through anti-foreign movements which reunited China. The end of the Opium War in 1842 led to the second Opium war, which ended in 1856. Following these periods of unrest were the Taiping Uprising which ended in 1864 and the Boxer Rebellion of 1900. With a new sense of nationalism for reclaiming China, other struggles included the birth of Nationalist China under Sun Zhongshan (Sun Yat-sen) in 1911, and ultimately, the birth of Communism in 1936 and the establishment of the People's Republic of China in 1949. Under communist rule on October 1, 1949, China was reunited after over 100 years of foreign occupation.

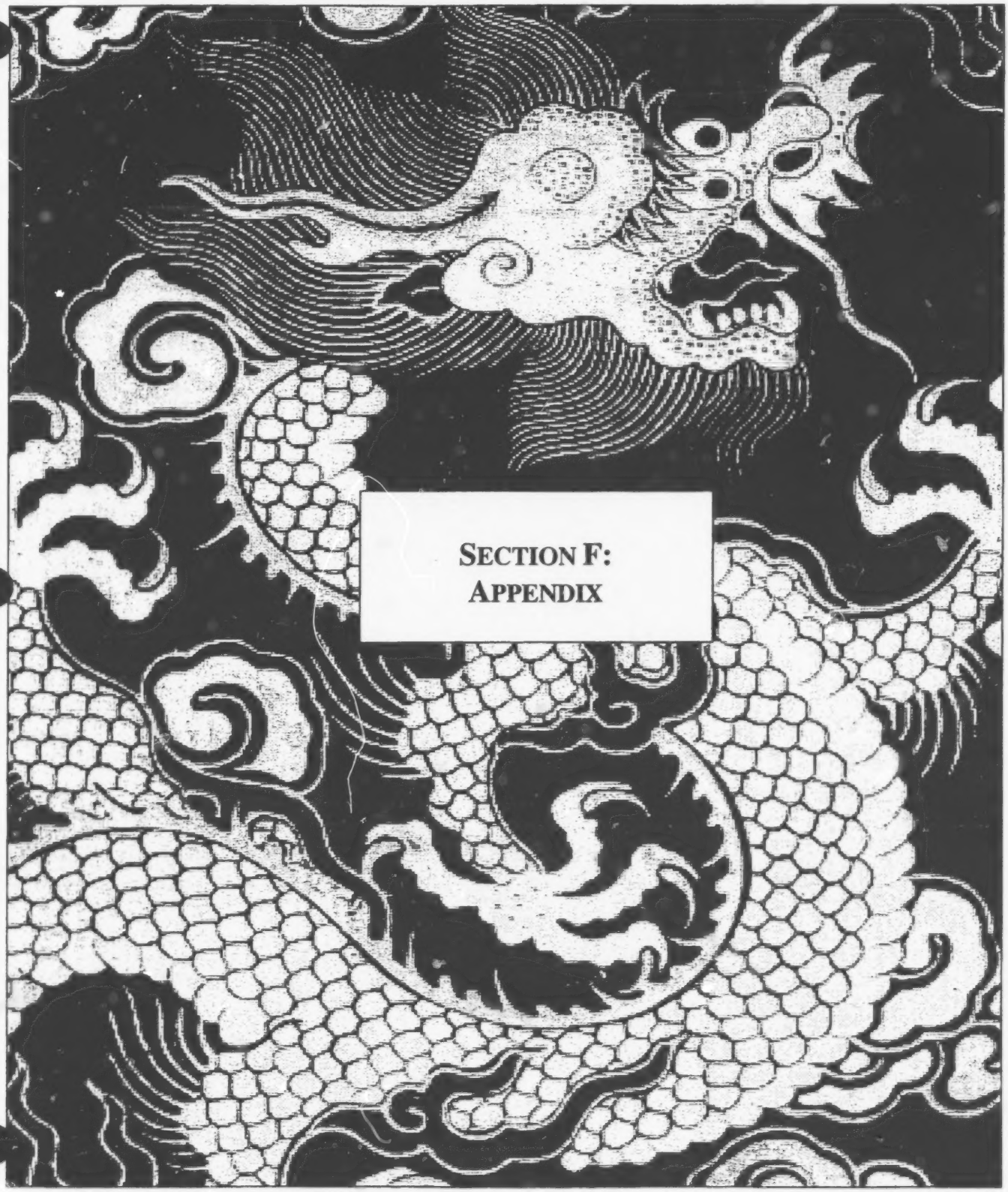
Think About It!

The following questions can be answered in part from the above text while others may require more in depth research by students:

- What were the causes of the Opium War from the Chinese perspective? What were they from Britain's point of view?
- What were three reasons for the fall of the imperial Qing Dynasty?
- Lin Zexu is commonly referred to as "the first Chinese to open his eyes (to the West)." Why was he given this title?

Further research topics:

- How did the rebellions result in Chinese immigration to America?
- Research the life of Lin Zexu and his involvement in the Opium Wars.



SECTION F: APPENDIX

QING EMPEROR PRONUNCIATION GUIDE

- **Beijing** (Bay Jee-ing) 'Bay' as in "SF Bay Area'; 'jee' as in 'Jeep' followed by a 'ing' sound. (China's capital)
- **Cixi** (Ts-u Shee) 'Ts' like the 'ts' in 'rats', with the 'u' sound from 'bush'; a hard 'shee' in 'sheet'. (the Empress Dowager)
- **Daoguang** (Do G-oo-ong) 'do' as in 'dog' without the 'g', 'G' as in 'ground' but without 'round', 'oo' like in 'boot', 'ong' spoken as in 'Hong Kong'. (6th emperor)
- **Guangxu** (G-oo-ong Shee-ü) 'G' as in 'ground' but without the 'round', 'oo' like in 'boot', 'ong' as in 'Hong Kong', a hard 'shee' like in 'sheet' without 't', 'ü' as in a German 'ü'.-form your lips to make a 'u' but say an 'ee' sound. (9th emperor)
- **Jiaqing** (Jee-a Chee-ing) 'Jee' as in 'Jeep' and then a light 'a' as in 'atone'; hard 'Chee' followed by 'ing'. (5th emperor)
- **Kangxi** (Kong shee) 'kong' as in 'Hong Kong' and a hard 'shee' as in 'sheet' but without the last 't'. (2nd emperor)
- **Puyi** (Poo yi) 'Poo' spoken like 'Pooh'; 'yi' like the 'ee' in 'eel'. (personal name.)
- **Qianlong** (Chee-an lu-ong) 'Chee' as in 'cheese' without 's', 'an' like in 'ant', 'lu' as in 'lube' and ong spoken like 'own'. (4th emperor)
- **Qing** (Chee-ing) Say 'Cheese' without the 's' sound. Make a hard Chee sound and add 'ing' sound to it. (Dynasty)
- **Shunzhi** (Shoe-en ge) Say 'shoe' and an 'n' sound at the end. The 'ge' is pronounced like the 'ge' in 'large'. (1st Qing emperor)
- **Tongzhi** (Tone Je) 'Tone' just like in 'tone', 'Je' as in 'jet'. (8th emperor)
- **Xianfeng** (Shee-an Feong) (7th emperor)
- **Xuantong** (Shee-ü-an Tone) a hard long 'shee' like in 'sheet', with a German ü, and 'an' as in 'ant'; 'tone' same as in 'tone'. (10th emperor, last emperor)
- **Yongzheng** (Ee-öng Jeong) 'Ee' as in 'eel,' 'öng' said like 'own', 'J' as in 'jet' and 'ong' like the 'one' in 'crone'. (3rd emperor)

(Note: The following page lists all Qing Emperors in order of reign- in English, name in Chinese, and years of reign.)

QING EMPERORS AND YEARS OF REIGN

Emperor's Name: in English	in Chinese	Dates of Reign
Shunzhi	順治	1644-1661
Kangxi	康熙	1662-1722
Yongzheng	雍正	1723-1735
Qianlong	乾隆	1736-1795
Jiaqing	嘉慶	1796-1820
Daoguang	道光	1821-1850
Xianfeng	咸豐	1851-1861
Tongzhi	同治	1862-1874
Guangxu	光緒	1875-1908
Xuantong (Puyi)	宣統	1909-1911

GLOSSARY

abacus One of the earliest aids for adding and subtracting. Constructed of a frame with beads or balls that slide on wires or in slots.

auspicious A good omen; something that bodes well for the future.

banner A military unit about the size of a modern army division. The Manchu considered this a basic unit for control over their population. The head of the household was a soldier enrolled in a banner and his entire family was also registered and enrolled under the banner. Banners were identified by the color and trim of the ceremonial uniforms worn by their officers.

Buddhism A religion and philosophic system of central and eastern Asia, founded in India in the sixth century BC by Buddha. It teaches that right thinking and self-denial will enable the soul to reach Nirvana, a divine state of release from misdirected desire which causes all bodily pain and sorrow.

Buddhist eight treasures Eight symbols revered by the Buddhist religion. The symbols are often depicted on religious items. In the exhibition you will see a set of silver Buddhist eight treasures. Each symbol and what they represent:

- the *wheel* represents the eternal cosmic law of the Buddha;
- the *conch-shell* represents the gentle and wonderful sound of the Buddha's voice summoning believers to worship;
- the *umbrella* represents the flexibility and thus the Buddha's universality of concern for all creatures;
- the *canopy* represents the Buddha's compassion in protecting every being in the cosmos;
- the *lotus flower* symbolizes the Buddha's spiritual purity in an imperfect world; the *jar* represents the Buddha's great wisdom which imparts universal peace; the *fish* signifies the Buddha's endless energy;
- the *knot* represents the interrelatedness of all life and the all-knowingness of the Buddha.

calligraphy Beautiful handwriting; in China considered an art. Scholars write the Chinese characters with a brush dipped in ink they make by mixing water with a solidified ink.

canal locks An architectural device constructed to block the path of a river to the sea. The Grand Canal, built in the early 7th Century, stretched from the sea at Hangzhou to Yangzhou on the Yangtze River, to Luoyang on the Yellow River, and finally all the way to Beijing. The canal enabled the Ming emperors to forbid Chinese from sailing abroad, since food could be transported from the agricultural south to the Imperial City.

carillon A set of stationary bells, each bell usually producing one tone of the scale. Traditionally played by striking each bell manually. Nowadays, the carillon can be played by means of a keyboard.

Chinese chess A game similar to European chess, but uses different pieces: mandarins, war elephants, foot soldiers, and cannons. The board squares are "divided" into two kingdoms by the Yellow River of China.

cloisonné A design formed by strips of copper wire. Color enamel is filled into this design, with the different colors kept apart by the wire strips. In the exhibition you will see a cloisonné enamel connected vase that is decorated with children at play.

compass A device used to determine direction. As early as 500 BC, the Chinese discovered that lodestone was attracted to iron. Pointers were developed and eventually replaced by a magnetized needle.

concubine In a society where a man may have more than one wife, a concubine is a secondary "wife" of inferior social and legal status.

Confucianism The ethical teachings formulated by Confucius and introduced into the Chinese society, emphasizing devotion to parents, family and friends, ancestor worship, and the maintenance of justice and peace.

consort In the Forbidden City, a consort was a secondary wife to the emperor. She had intermediate status between the empress, who was the most important wife, and the concubine who had lower status.

cosmology The branch of philosophy and science that deals with the study of the universe as a whole and of its form and nature as a physical system. Chinese cosmology regarded the universe as made up of five elements: earth, water, fire, wood, and metal. (The Greeks and Medieval Europeans thought it was made of earth, air, fire, and water.)

Daoism A Chinese religion and philosophy based on the doctrines of Lao-tse (6th Century BC) and advocating simplicity and selflessness. An older spelling of the word is "Taoism".

dice Small blocks numbered and colored on six sides are used to play this gambling game. The board was a large diagram listing all the different titles and dignitaries of the Chinese government.

dragons A mythical monster, usually represented as a large reptile with wings and claws, breathing out fire and smoke. The Chinese dragon has a 5-clawed foot. It became a symbol of the emperor and of imperial power and was displayed throughout the Forbidden City and worn on all of the emperor's robes.

dynasty A succession of rulers who are members of the same family, or the period during which a certain family reigns.

edict Laws and orders handed down by the emperor.

eunuch A man who, through surgical procedure called castration, cannot father children. In China, eunuchs were used as servants or officials within the Forbidden City.

feng shui The belief that correctly locating a building on its plot as well as arranging the contents correctly within the building can maximize the influence of good spirits and subdue the evil ones. The owner hires an expert consultant to be sure that everything is harmonious.

foo/fu dogs Not really dogs, but lions. These mythic beasts guard homes, temples, and palaces. One is male and one is female.

go (wei-ch'i) Originally invented as a game for nobility, this game utilizes strategies for warfare. The board consists of 361 intersections. Players, with 181 and 180 stones, take control of intersections to win the game.

gun powder In the third century alchemists in China mixed saltpeter and sulfur, leading to the discovery of how to make gun powder by adding charcoal. The Chinese began using gunpowder in catapults and land mines. In 1259, the first gun barrel (made from bamboo) was recorded.

hot pot The "hot pot" has the coals inside it, not under it, with a flavored broth encircling the coals. The diner cooks his own piece of meat or vegetables at the table. It's a good way to have a hot meal on a cold day.

jade The favored stone of the Chinese, valued even above gold. It was not unheard of for a master carver to spend an entire lifetime working on a single piece. The standing jade chime carillon found in the exhibition was made in the 18th century. Jewelry made from jade can also be found in the exhibition.

lacquerware Lacquer is the sap from a tree. Used to coat wooden objects, it can be polished to a satiny finish. Colored red with the mineral cinnabar and coated by layer, it can then be carved into art objects. In the exhibition you will see a carved red lacquer container made for a birthday celebration and a red lacquer bathtub probably used by the empress or one of the emperor's concubines.

mah-jong This game looks similar to dominoes, but the pieces elaborately depict mythical heroes, a few famous women, trees, flowers, and shrubs. The game remains popular in Chinatowns and is once again popular in China.

nine- "9" The number nine is considered an auspicious number that brings luck. Architecture of the Forbidden City and the dragons on imperial robes reflect the superstitious belief in the number.

paper currency The first attempt at printing money took place around 100 BC, but it would be a thousand years before the use of paper currency would become widespread in China. Prior to paper money, Chinese coins were round with a square hole in the middle, often carried with a string through the hole.

phoenix A symbol used by the empress, the phoenix is a mythical bird that lives a long life, then dies by fire, rises restored from the ashes and starts a new life. It is a symbol of immortality. Combined with the symbol of the dragon for the emperor, it means wedded bliss.

ruyi Similar to a scepter or staff which is held by a figure of authority.

shuttlecock A seasonal game played with a ball made from 8-20 layers of shark skin covered with snakeskin, crowned by three duck feathers. The object of the game is to keep the shuttlecock in the air as long as possible.

snuff bottles Small bottles made to hold snuff. Bottles became more and more intricate with artists carving many materials or painting the inside with very small designs. To paint the inside of the bottle, the artist must insert his brush into the small opening at the neck of the bottle and paint his design with very little room to maneuver the brush. At the Oakland Museum of California you will find a large collection of snuff bottles of various styles including painted ones.

treasures of the scholar These are the paper, brush, ink stick, ink stone, and brush holder used by those who write calligraphy. In the exhibition you will find a set made in the 18th century of red lacquer with a white jade seal.

twelve imperial emblems Court robes worn by the emperor and empress were embroidered with the twelve imperial emblems. The elaborate robes were worn on occasions such as New Year celebrations, Winter Solstice, the emperor's birthday, and other ritual ceremonies.

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ACKNOWLEDGMENTS

Secret World of the Forbidden City: Splendors from Imperial China 1644 – 1911 and Change and Continuity: Chinese Americans in California is an interdisciplinary education curriculum guide produced by the Oakland Museum of California for grades 2 – 11.

This curriculum guide was coordinated, developed, and designed by Jennifer Amiel.

Portions of text in this guide are from the *Secret World of the Forbidden City* catalog and curriculum created by The Bowers Museum of Cultural Art in Santa Ana.

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The following people are due many thanks for their time, assistance, advice, and expertise:

- *Carol Hallenbeck*- Bowers Museum of Cultural Art, Santa Ana for providing curriculum materials originally developed for *Secret World of the Forbidden City*.
- *Lisa Wong*- San Leandro School District teacher.
- *Ling Chen Kelley*- Historian specializing in Chinese History.
- *Eva Chow*- Retired Oakland Unified School District teacher.
- *Barbara Din*- Retired Oakland Unified School District teacher.

For further information about *Secret World of the Forbidden City: Splendors from Imperial China 1644 – 1911 and Change and Continuity: Chinese Americans in California*, or to order additional copies, please contact the Education Department, Oakland Museum of California, 1000 Oak Street, Oakland, CA 94607, (510) 238-3818, E-mail: eddept@museumca.org.

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The Oakland presentation of *Secret World of the Forbidden City: Splendors from China's Imperial Palace* is made possible by the City of Oakland and generously sponsored by the Oakland Museum Women's Board. Major corporate sponsors: Chevron and Metropolitan Life Foundation. Participating sponsors: Aloha Airlines and Marine Terminals Corporation. Supporting Sponsors: AirTouch Communications Foundation and American Express Company. Additional support: Crosby, Heafey, Roach & May, Lucent Technologies, the Milton Shoong Foundation and Sybase, Inc.

This exhibition was organized by The Bowers Museum of Cultural Art and made possible, in part, through a generous grant from Gateway.

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(continued)

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